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**Localizing Global English Language Textbooks: A Critical  
Multimodal Discourse Analysis of Identity Construction in  
Global, Regional and Local Editions**

**by**

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A thesis submitted in partial fulfilment of the requirements for the

degree of

Doctor of Philosophy in ELT and Applied Linguistics

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## Declaration

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This thesis and the work presented in it are my own and have been generated by me as the result of my own original research. I declare that no material from this thesis has been submitted in a previous application for any degree in any university.

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## Abstract

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This thesis investigates the effects of localizing a global English language textbook on the textual and semiotic representation of identity in its discourses. The thesis adopts a multimodal perspective to compare the changes that take place in three different editions of the sampled English language textbook, those produced for the global, regional (Middle Eastern) and local (Saudi) markets. Relying on a social constructionist epistemology, the study aims, first, to generate a new understanding of the phenomenon of localization of global English language textbooks for different regions, and secondly, to develop methodological tools for analyzing the multimodal construction of identity in English language textbooks. These aims are translated into three research questions: How are participants represented multimodally in the sample global ELT textbook? What semiotic resources change or do not change in the localization of the sample global ELT textbook for different regions? and, what aspects of the identities of Represented Participants are highlighted or omitted in the localization of the sample global ELT textbook

The thesis uses a critical multimodal discourse analysis approach to develop an original analytical framework that combines social semiotic multimodal taxonomies for layout (Kress & Van Leeuwen, 1998), images (Kress & Van Leeuwen, 1996) and color (Van Leeuwen, 2011). Halliday's transitivity analysis of verbal language (Halliday & Matthiessen, 2014) is also used to probe the construction of identity in the selected corpus. This corpus consists of a sample of 12 different versions of the same textbook; these span 3 different geographical editions and 4 different levels of ability within a single global English language textbook series. The findings are organized into three chapters which focus on the themes of *youth*, *family* and *gender*. First, in the multimodal construction of young people, the process of localization targeted the discourses that mediate the representation of sexual identity, work, and agency, but did not impact on the discourses of consumerism. Secondly, in the representation of the identity of family, the process of localization targeted the representation of the collective subjectivity of family by rearranging the priorities and altering the content of the aspirations of each family represented in the different regions. Finally, localization realized gender through the representation of adult identity, with the process excluding female participants from the sites of both work (some professions) and leisure (sport), thereby socially redefining gender categories.

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## List of Abbreviations

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CDA: Critical Discourse Analysis

ELT: English Language Teaching

SFG: Systemic Functional Grammar

SFL: Systemic Functional Linguistics

SSM: Social Semiotic Multimodality

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## Introduction

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The current study situates itself within the burgeoning field of English Language Teaching (henceforth ELT) textbook research. It contributes to the field of enquiry by investigating the largely ignored phenomenon of localization of Global Editions of UK ELT textbooks to different world regions by ELT textbook publishers. The thesis will particularly investigate the effects of localization on the representational repertoire of the multi-semiotic textual identities of the people who inhabit the ELT textbooks in localized editions for the Middle East and Saudi Arabia.

### **THE CONTEXT OF THE STUDY**

Although the English language has a long history in modern Saudi Arabia and its educational system, its status has never been stronger than it is now in the post-2001 era. The change in English language status in the Saudi educational system can be attributed to the many decisions around the teaching of English language, made in both general and higher public education. Traditionally, the public sector (both general and higher education) used to display a conservative attitude towards teaching the English language; however, since 2001, this conservative attitude has been challenged by slow but steady plans to push the English language earlier in school stages. As a result, a typical Saudi student now studies English in more than half of the years s/he spends in public schools, significantly more than their peers did before.

In Saudi higher education institutions, especially state universities, the English language used to be taught only as an elective or general course for all students non-majoring in foreign languages. Recently, many state universities decided to update their departments' curricula, opting for textbooks in English, translating a strategic move to shift to English as a mode of content delivery. However, this shift in universities' medium of delivery did not go smoothly, mainly because English language is not the medium of content in schools. In order to fill the gap between the generally weak command of English of freshmen students arriving from general education, where the medium of teaching is Arabic and the advanced level of English language skills required in higher education, universities have developed their own

extensive English teaching programs and implemented them in a newly introduced preparatory year. The fifth year in many Saudi universities has been introduced with a view to equipping freshmen with necessary academic skills before they can embark on pursuing their major studies. Subjects taught in this year differ according the track students are placed on, regardless of which, extensive English instruction is always provided. As a matter of fact, final acceptance into Saudi universities is now closely linked with passing English language courses in the preparatory year.

Where ELT textbooks are concerned, there was a time when locally produced textbooks were popular in both general public education and higher public education. However, while schools still use locally produced textbooks made in partnership with international publishers, usually modelled on the local culture, commercial global ELT textbooks have replaced locally produced textbooks in Saudi universities, especially after the expansion of teaching the English language in the newly introduced foundation year. The question of culture in these books has been addressed by using official adaptations of the global ELT textbooks, a practice that has now become common and which has, in turn, encouraged more ELT institutions within Saudi universities to use global ELT textbooks in the relatively new preparatory year extensive English courses.

This study explores the case of the localization of the successful ELT series *New Headway* to the Saudi local market. At least four large state universities had adopted this series in their English language programs by the time this study commenced. Amidst pressure from both local and international accreditation bodies to implement communicative language teaching techniques, *New Headway*, with its skill-based interactive syllabus, was an attractive option. The adapted versions of the textbooks prepared by the publisher, Oxford University Press, comes as part of a package that also includes free copies for teachers' use and free teachers' training workshops in exchange for a commitment by the English language centers and institutes to use these textbooks for a certain number of years, typically five years, made binding by a signed contract.

## **AIMS AND RESEARCH QUESTIONS**

This thesis has three main interests: the localization of the cultural content of global ELT textbooks, the textual and semiotic representation of identity, and critical multimodal analysis. Using a social constructionist epistemology, the study aims, first, to generate new understanding of the phenomenon of localization of global ELT textbooks for different regions; secondly, to develop multimodal tools for reading the semiotic and textual representations of identity in ELT textbooks. These aims are translated into three research questions: how are participants represented multimodally in the sample global ELT textbook? what semiotic resources change or do not change in the localization of the sample global ELT textbook for different regions? and what aspects of the identities of Represented Participants are highlighted or omitted in the localization of the sample global ELT textbook? The critical multimodal discourse analysis of the changes around represented identities allowed by the act of localization means that the analysis will not only stop at the multimodal and the linguistic description of the changes, but will also advance through interpretation and social analysis.

## **OVERVIEW OF THESIS**

The thesis is divided into nine chapters: three literature review chapters, two methodology chapters, three analysis chapters and a concluding chapter. Chapter One reviews the literature on ELT textbooks. Chapter Two situates ELT textbook in the context of globalization and its debate within ELT research. Chapter Three provides a theoretical orientation to the approach adopted in this thesis--Critical Multimodal Discourse Analysis, and the rationale for its adoption. Chapter Four is the methodology chapter. Chapter Five provides a review of the corpus, sampling procedure and its rationale. The findings are arranged in three chapters, around youth (Chapters Six), family (Chapter Seven) and individual adults (Chapter Eight). The concluding chapter, Chapter Nine, summarizes the findings and articulates the contribution of the study to knowledge.

---

# 1. Chapter One: Researching ELT Textbooks

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## 1.1. ELT TEXTBOOK RESEARCH

Interest in ELT materials and textbooks has traditionally been the domain of materials development, a field that investigates “the principles and procedures of the design, implementation and evaluation of language teaching material” (Tomlinson, 2001: 66). Some important works in this area have come from Cunningsworth and Tomlinson (1984), Sheldon (1987) and Tomlinson (1998, 2003). Within this literature, materials are conceived of in the broad sense as “anything, which can be used to facilitate the learning of a language. They can be linguistic, visual, auditory or kinesthetic, and they can be presented in print, through live performance or display, or on cassette, CD-ROM, DVD or the internet” (Tomlinson, 2001: 66). Often however, discussion about ELT materials revolves around commercial ELT textbooks, invariably conceptualized as value-free pedagogic devices and curriculum artifacts. Literature on materials development is largely pedagogically based, with the overriding objective of guiding the teacher towards evaluating and selecting appropriate course books from the wide range available in the market, or towards designing and selecting materials “above and over course books” (ibid: 67).

Recently, however, there has been a greater number of studies that research ELT textbooks from a critical perspective, rather than the standpoint of materials development (e.g., Harwood, 2013; Rixon & Smith, 2012). Rixon and Smith (2012) suggest that EFL textbook research is coming of age, an observation they made based on the recent publication of a few selected works such as Littlejohn (1992), Kullman (2003), Waters (2009) and Gray (2010a). What groups these works together according to Rixon and Smith is the fact that they are part of a “new and interesting” trend that is moving beyond “textbook evaluation” (Rixon & Smith 2012: 383).

In line with Rixon and Smith’s view, I suggest that these studies be bracketed under the term ELT Textbook Research. I would situate the literature reviewed below within the new research genre of ELT Textbook Research, not to undermine their evaluative motive, but to encourage examining this literature as an independent body,



which, consequently, can help, define its distinctive common features. The remainder of the chapter will review some of the pioneer empirical studies in ELT textbook research.

One of the earliest critical empirical studies of ELT textbooks in the UK is Littlejohn (1992), which provides a good insight into the production side of UK-published ELT textbooks. Situating textbooks in the larger social context through a Marxist perspective, Littlejohn identified issues around commodification of knowledge in the production of materials in relation to the accumulation of learning, the deskilling of teachers and learners, and the relocation of power and decision-making on learning in the classroom to the author and publisher.

The study conceptualizes an ELT textbook as a social product, a commodity subject to varying exterior influences, identified in current applied linguistic thought, authors' perceptions and beliefs, publishing regulations and social context/culture of the producing country. Littlejohn's research concluded that contemporary ELT theory has little influence on the materials analyzed, attesting to a conservative attitude on its producers' part towards borrowing from ELT theory. On the other hand, his research confirmed a strong link between the materials and the authors' rather negative typifications of the teacher, learner and language learning. This was evident in the explicit presentation of items of language, the predominant repetition of activities, the low cognitive demands of the tasks, and the rather prescribed interaction between teacher and learner. The study concluded that the publisher plays a more important role in making the materials, hinting at the power relationship existing between publishers and authors, which positions authors as agents commissioned by the publishing houses for their compatible views (Littlejohn, 1992: 232).

In introducing Du Guy et al.'s (1997) 'circuit of culture' model in ELT textbook research, Gray (2007, 2010a) conceptualized the ELT textbook as a cultural product and emphasized three processes in his analysis: production, representation and consumption. Gray built his descriptive framework of language systems (i.e., grammar, lexis and phonology) and texts around language skills (i.e., reading, listening, writing and speaking). His framework helped him break free from the essentialist structuralist approach to meaning usually implied in content analysis

studies, to an approach more compatible with post-structuralist constructive inquiry. Some of the discourses deployed in the global ELT textbooks revealed by Gray are consumerism, individualism, neoliberalism, feminism, multiculturalism and native-speakerism (Gray, 2007).

Taking a narrower perspective, Kiai (2012) offers a sample study reporting on locally produced ELT textbooks. This empirical research investigates the processes of production and consumption of locally produced ELT textbooks in the Kenyan context. The study is valuable for providing a perspective on the local cultural practices of producing and consuming an ELT textbook. Where production is concerned, the study showed concordance with the custom of producing local ELT textbooks in cooperation with a Centre body (e.g., British Council or a UK-based or US-based publishing house), a practice carried out in many other peripheral contexts, e.g., Romania (Popovici & Bolitho, 2003), Sri Lanka (Hayes, 2002), Saudi Arabia (Mahboob & Elyas, 2014).

By contrast, consumption studies concern themselves with how students, as members of their social groups as well as products of their culture and histories, respond to textbooks. Here, questions need to be asked about learning and achievement, as well as whose knowledge the students are learning (Apple & Christian-Smith, 1991). Canagarajah's studies (1993, 1999) are exemplary in showing the political dimension of consumption. The researcher selects a previous colony to report on, mapping textbook production and consumption against the Centre—Periphery divide. Drawing on a postcolonial perspective and relying on critical ethnography and discourse analytic tools, Canagarajah showed how students and teachers in a rural Sri Lankan village responded to the discourse embedded in newly introduced American ELT textbooks. Canagarajah (1993) analyzes a US-produced textbook series and the students' scribbles on them, searching for potential ideological tension between Western and local discourses, larger discourses that strive to "reproduce the subjectivity of the students" (145). Analyzing the scribbles revealed the types of discourse students prefer, as well as their disinterest in and resistance to the discourses imposed on them by the textbooks. Canagarajah argues that through the counter-discourses students bring to the classroom they have detached themselves from the

discourses inscribed in the textbooks, thus succeeding in preserving themselves from the reproduction of the ideology of the Centre. Students' counter-discourses have enabled them to construct for themselves more favorable subjectivities and identities (Canagarajah, 1993).

However, students are not the only party that consume the textbooks; teachers do too. Two examples of research on teachers' consumption of ELT textbooks are Canagarajah (1999) and Gray (2010a) mentioned above. In 1999, Canagarajah investigated how teachers, rooted in their local culture, receive cultural content and ELT methods embedded in the Centre-produced textbooks. Based on a novel task-based teaching strategy at the time—alien to traditional local teaching practice, “teacher-fronted instructional strategy”—the textbooks encompassed opposing elements that elicited a host of reactions on the teachers' part. Canagarajah examined teachers' somewhat complex responses through culturally sensitive narratives and ethnographic methods of observation of classrooms and teachers' meetings, later validated by subsequent interviews. Teachers' responses ranged from suspicion, opposition and disinterest to negotiation and adaptation. Some showed successful pedagogical appropriation of the new method by tailoring it to and incorporating features from the local context.

## **1.2. ELT TEXTBOOK RESEARCH IN SAUDI ARABIA**

Due to constraints in learning materials, textbooks occupy an integral part of the English language experience in Saudi classrooms (Al-Seghayer, 2014). Students studying English language in Saudi Arabia engage with two types of ELT textbook on Cortazzi and Jin's (1999) scale: for their school education, source culture based, locally produced ELT textbooks are used, whereas for their higher education, international target culture, US/UK-published textbooks are used. A number of studies have examined the first type, locally produced textbooks such as Alfahadi (2012), Al-Seghayer (2005) and Mahboob and Elyas (2014.) For instance, Mahboob and Elyas (2014) look at *English for Saudi Arabia*, a textbook produced by the Ministry of Education, which has been used in schools since the 1990s and has undergone seven revisions. The authors identified four linguistic patterns that deviate

from standard British English and American English, and which escaped notice in all seven revisions that the textbook underwent. These patterns are “variation in use of tense markers; variation in the use of articles; variation in marking subject-verb agreement; and number (singular/plural ‘-s’)” (p. 135). More importantly, the authors noted a persistent use of generic masculine pronouns to refer to both genders, which ignores the neutral-gender and inclusive-gender pronoun practices adopted in English language use since the 1980s. A content analysis of the textbook revealed a prevalence of references to local culture and practices—one unit at least focused exclusively on Islam and another on Saudi culture in addition to many textual references. The representation of women in the textbooks exhibited a “male-dominated” world-view, with only three women visually represented in the textbooks—a Saudi woman, an Indian woman and a Syrian woman, all clad from head to toe. One of the images was made significantly small and was reproduced in black and white. The women were not engaged in any interaction with other characters and were pointed out by a male character who introduced them to the readers in terms of their nationality. The authors refuse to mark the book’s linguistic variations as mistakes, seeing them, together with the localized culture and world-view, as indicators of an emerging Saudi variety of English. Alfahadi (2012) reports on the introduction in schools of a new locally produced ELT textbook series, *Say It in English*, in which the cultural model is less local and more international, and a fairer gender representation is attempted. The study explores teachers’ reception of the new series, highlighting issues around its cultural representations, especially those of local people, who are sometimes depicted as “enacting Western values” such as celebrating Christmas, raising questions about the timing of the series’ introduction after the events of 9/11.

Alfahadi’s (2012) findings testify to the conflicting discourses that describe Saudi educational official discourse. Elyas (2011) associates these competing discourses with conservative forces working to preserve static cultural and religious identity, and forces of modernization, globalization and individuality; the author traces cues for these two conflicting discourses in the content of ELT textbooks used in one state university, as well as in national education policy documents, highlighting their effects on the identities of the teacher and the students. Another study on global ELT

textbooks used in Saudi universities is that of Meccawy (2010), who uses categories drawn from Saudi student interviews to analyze the cultural content of a Middle Eastern version of McGraw-Hill Contemporary's *Interactions Access* textbooks. Meccawy concludes that the adaptations were cosmetic and did not account for the local culture perspective on the topics, resulting in an ethnocentric world-view of a supposedly Middle Eastern edition.

### **1.3. IDENTITY AND REPRESENTATION IN ELT TEXTBOOK RESEARCH**

The notion of identity is attracting growing attention in ELT research generally (e.g., Hirano, 2009; Le Ha, 2003; Tsui, 2007); however, a corresponding interest within empirical ELT textbook research is hardly evident. Aside from gender-oriented studies (e.g., Gray, 2013; Mustapha & Mills, 2015), empirical studies in ELT textbook research on the textual construction of identity are sparse. Three key studies in this thin literature are Hicks (2000), Kullman (2003) and Gray (2007).

Kullman (2003) is an investigation into the construction of the learner's identity in ELT textbooks. The study develops a protocol of analysis based on an array of methodologies from cultural studies, social constructionism and deconstructionism, semiotics, social semiotics, discourse analysis and critical discourse analysis to uncover the meanings around the learner's identity construction in ELT textbooks (p.160). The findings confirm two shifts in the content of ELT textbooks. The first shift is from a focus on social issues to a focus on lifestyles, which the students are asked to relate to, a trend Kullman takes as a marker of the discourse of late modernity. The second shift is from British-centered settings and characters to international ones, to which the learners are also asked to relate. *Identity* is more complex and expansive than the learner's identity in Gray's (2007) cultural study of ELT textbooks. Adopting a cultural studies perspective on the topic, Gray problematizes identity in relation to the textbooks in terms of the values with which they are associated. He also studies *identity* in relation to the characters inscribed in the textbooks, which he refers to as "Represented Participants;" and finally, in relation

to the learners, in terms of the identity aspects the comprehension activities, especially role-play activities, draw on.

Hicks (2000) provides a different angle on the topic, with interest in the *subject positions* that ELT guidebooks construct in their discourses for their potential users. In her critical discourse analysis of ELT teachers' guidebooks, Hicks describes the hypothetical users of the guidebooks such as the teachers as *participants*. The study identifies two dominant discourses that position two types of reader into two contrastive positions. One discourse, described as that of salesmanship, is directed to the authoritative bodies that make decisions about textbook purchases, and is typified with positive vocabulary and a relaxed, informative and persuasive style. The second discourse, on the other hand, is directed to the teachers, and is marked with absolute authority and loaded with advice and direction on handling the students' course book and its teaching. Hicks argues that the reader in this discourse is backgrounded due to the heavy use of passive forms and the absence of personal pronouns.

The review of this thin literature reveals that both Hicks (2000) and Gray (2007) work with the concept of identity within the constraints of their designated starting theoretical frameworks i.e., cultural studies in Gray (2007) and critical discourse analysis in Hicks (2000). Kullman (2003), on the other hand, starts from an interest in the learner's identity that he illuminates by means of a variety of theoretical positions that he adopts in his research. Regarding my conceptualization of the aspect of identity in my research, while I appreciate Kullman's (2003) and Gray's (2007), I closely identify with Hicks (2000) in aiming to explore the subject positions the ELT textbooks construct for the *participants* in their discourses. However, while Hicks (2000) is only interested in the discursive constructions for the users of the textbooks, my interest includes the discursive constructions for the users of the textbook i.e., *Interactive Participants*, but only in relation to the discursive constructions for the characters represented in the discourses i.e., *Represented Participants*, which is the primary focus.

Indeed, I borrow the term *Participant* from systemic functional linguistics (Halliday, 1985) and Social Semiotic Multimodality (Kress & Van Leeuwen, 1996) to operationalize my analysis of the construction of identity in verbal and visual texts.

The term *Participant*, originally used in systemic functional linguistics, is divided by Social Semiotic Multimodality Research into two types: *Represented Participant* and *Interactive Participant*. *Represented Participants* are the ones represented in the textbooks either visually or verbally. *Interactive Participants*, on the other hand, are the hypothetical readers, the consumers of the representations in the textbooks, who are positioned in certain relationships with the representation through verbal or visual structures.

Multimodality is also important in my conceptualization of identity in so far as acknowledging the multi-semiotic nature of *discourse, text and identity*.<sup>1</sup> Discourse is multimodal (Kress & Van Leeuwen, 2001), so is text (Kress & Van Leeuwen, 1996) and identity (Blommaert, 2005). Consequently, I take both the verbal and the visual aspects of representation to carry parallel weight in the textual production of identity in my inquiry.

Moreover, I draw in my conceptualization of identity on a critical discourse analysis perspective when I highlight the role of the text in the construction of different subject positions for the *participant (represented or interactive)* in different discourses. This is essential in understanding my approach to the study of identity, for I align my investigation with the production side of identity, particularly the textual and semiotic production of identity in ELT textbooks. Therefore, I will look into how textbooks produce and manipulate the signifiers rather than how the actual readers and the users of the textbooks appropriate the signifiers' value. My analysis will reveal how the producers of the text, through their selection of certain modal resources and values, position the represented characters (i.e., Represented Participants) and the hypothetical readers of the textbooks (i.e., Interactive Participants) in certain subject positions. The actual reader may accept, negotiate or reject these positions, but that is a research interest beyond the scope of this thesis.

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<sup>1</sup> Multimodality emphasizes the multi-semiotic nature of discourse, text and identity in both their textual and interactional states (for more discussion please see Chapter Three). However, given the focus of this research on the textual construction of identity, only the textual dimension of these concepts will be developed here.

Finally, as in Gray (2007), an understanding of identity and representation influenced by cultural studies is essential in my conceptualization of identity in this inquiry. Cultural studies brings to the fore the role of media artifacts (particularly print media) as sites of identity construction. Textbooks as a media artifact and as a cultural artifact fit in this category. More importantly, a cultural studies perspective is relevant insofar as it emphasizes the active role of representation in the production of identity. Emanating from a constructionist theory of meaning, media artifacts in cultural studies are thought of as not reflecting already formed identities, but constructing these identities through representation (Du Guy, et al., 1997; Hall, 1997).<sup>2</sup> To represent is to produce, and to tell and retell narratives within practices of representation is to contribute to identity formation (Hall, 1989). In this respect, identity in cultural studies is always procedural: “we should think [...] of identity as a production, which is never complete, always in process, and always constituted within, not outside, representation” (ibid: 712). This view contradicts the essentialist understanding of identity as an accomplished fact, as a one true self, hiding inside many superficial selves, an understanding that expects representation to work towards uncovering and mirror-reflecting it (ibid.).

Hall conceives of identity and representation as being susceptible to both *positioning* and *power*. Indeed, he describes every “regime of representation” as “a regime of power” wherein people are positioned and subjected in a dominant discourse (ibid: 705). Hall’s use of the term *positioning* is similar to the manner in which the term is used in critical discourse studies. For a participant to be positioned in discourse is to have a certain subject position constructed for them in the text. It is in this sense that that I will use *positioning* my analysis. It might be worth noting that this is different from how the term is used in interaction-based sociolinguistic studies of identity, or what is commonly known as the discursive identity approach, in which positioning theory (e.g., Davies & Harre, 1990), narrative approaches (e.g., Brockmeier & Carbaugh, 2001), and conversation analysis (Heritage, 2005) are used to

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<sup>2</sup> Other theories of meaning and language are reflective approach and intentional approach (Hall, 1997: 10).



operationalize the concept of *discursive identity* in interaction. While all parties mentioned subscribe to the role of language and discourse in the production of identity, they pose differences as to where they theorize discourse. Whereas cultural studies and critical discourse analysis generally adopt a Foucauldian definition of discourse, most of the discursive identity methods popular in social science research (e.g., positioning theory and conversation analysis) conceptualize discourse at the level of the spoken interaction. In this research, where I subscribe to the Foucauldian definition of discourse, I use the term *positioning* in the sense used in cultural studies and CDA. While acknowledging the dominance of the interactionist strand on the study of discursive identity construction within social sciences, I believe this should not dispel attempts to study discursive identity construction in written texts. This is because not all human communication is mediated through face-to-face interaction; a considerable proportion of human interaction is mediated through written texts. Equally, media carries out a considerable amount of socialization, especially at the institutional level, of which textual media are a constituent part. In my research, where I look at the semiotic construction and reconstruction of identity in global and localized ELT textbooks, I take the multimodal texts on human participants as sites of identity formation. Like the images in advertising texts (cf. Stern, 2003), my sampled multimodal texts provide partial answers to the questions: What does it mean to be a child? What does it mean to be a teenager? What does it mean to be a man? What does it mean to be a woman?

#### **1.4. THE GLOBAL ENGLISH LANGUAGE AND THE GLOBAL ELT TEXTBOOK**

Recent years have witnessed an increase in the literature on the links between globalization and language, especially the English language, mostly from a critical or a Marxist standpoint (Block & Cameron, 2002; Block et al., 2013; Coupland, 2010; Fairclough, 2006; Holborow, 2015). Below is a review of the relevant literature on the new conditions of globalization, with a special focus on language commodification as a phenomenon brought about by these conditions, and its consequences on the marketization of ELT and the publication of ELT textbooks.

Commodification of language is discussed extensively in Block (2010), Block & Cameron (2002), Cameron (2005, 2012), Heller (2002, 2003, 2010), and Holborow (2012, 2015). It generally denotes a transformation of a language into a commodity with tradable values in the market. The process has many implications, the most significant being the shift in the value of the language from a symbol of national and cultural identities to what it is worth in a globalized neoliberal world, translating a shift in its value from use-value to exchange-value, according to Marx's theory (Block, 2010: 294). Heller (2010) reviews the different forms that language commodification takes in the globalized era. One form, probably the most noticeable and which my research adopts, is the transformation of language itself into a commodity that needs to be "produced, controlled, distributed, valued and constrained" (p. 108). This form is salient in the domain of language teaching and has evidence in the growth of this sector. The commodification of language takes a different form in other domains, especially in the service-providing businesses, characteristic of the new-capitalist economy of the globalized era. In these businesses, language is commodified either as a linguistic/ communicative skill required for obtaining jobs, or as an added value to the work products (p. 102).

Some early empirical studies that give an insight into language commodification in workplace settings are Heller's (2002) and (2003) studies of new economic services (such as call centers and tourism-related jobs) in Canadian Francophone communities. The researcher finds that language, instead of being a political and ethnographic marker, is treated as a measurable skill, distinct from identity. Ethnicity is also commodified in these workplaces, away from being an identity marker, into a form of cultural product often with no link to language (Heller, 2003: 474). In another study from 2002, Heller also points to the commodification of bilingualism in these service industries. Bilingualism, far from being a political identity marker of the natives of these communities, becomes a skill required in the service and information sectors. How bilingualism is commodified in their internationalized local market disadvantages the local worker as it does not coincide with how bilingualism is naturally practiced in the region. This is because the job descriptions requiring bilinguals in the region frown upon code-switching, the linguistic feature that characterizes the locals' bilingual practice. Cameron (2005) studies the effect of

globalization on the commodification of language in offshore call centers, a new form of business that has grown in the neoliberal economy, where outsourcing customer care services in a cheaper-labor country is common. Like Heller (2002, 2003), Cameron (2005) detects signs of the commodification of language in the attitudes towards managing language exchange in these centers. For the Asian workers at these centers, foreign language competence is valued; mastery of English is the primary skill required for obtaining a job in this sector. Moreover, ethnicity is commodified—workers are trained and rewarded for shunning their local English variety and mastering the customers’ target language (e.g., American English or Australian English).

Indeed, language itself is a commodity in the language teaching industry. There is no denying that globalization is changing conditions, particularly the economic conditions that surround language learning and language teaching (Block & Cameron, 2002: 5). Real consequences follow from the commodification of language as such, affecting “people’s motivation to learn a language and choice of language to learn.” Its impact is extended to the institutions’ decision regarding resource allocation for language education (ibid). Indicators show that the English language is the preferred language around the world, both at an individual and institutional level. In fact, just as English is used to propel globalization around the world, globalization is seen as a driver for the boom in the English language teaching industry.

This boom creates a demand for ELT, as clearly indicated by the figures of the revenue generated for teaching English language courses in English-speaking countries and the size of this market. A 2006 report by the British Council identifies the seven top market destinations of English language courses—the UK, USA, Australia, Canada, New Zealand, Ireland, and Malta. Despite strong competition, English UK, the national association of accredited English language centers in the United Kingdom, estimates the generated annual value of the English courses in both private and public sectors at 2.5 billion pounds in 2013. In 2014 alone, 580,000 language students of various ages visited the UK to study English in more than 479 institutions across the UK (English UK, 2014). The first-ever report on the value of ELT for the UK economy revealed that the ELT industry supports more than 26,500

direct and indirect jobs, bringing benefits to the UK economy more than its alleged costs to public services (Chaloner, Evans & Pragnell, 2015). The size of the ELT industry's value in this report is huge, yet it only describes the profits generated from English language courses; it does not estimate the returns from other ELT-related activities. The British Council report refers to these activities as 'opportunities,' listing examples in:

contract work and consultancy – for example providing English training and exams for international corporations, governments or in specialised industries; establishing or increasing partnerships or links to overseas and local universities and colleges; English teacher training; in-country provision of English Language learning; accreditation of EL providers and teachers and high level business English. (British Council, 2006: 3)

The available reports do not consider estimates of the accumulated values of these opportunities; had they done so, the figures of the assessed ELT industry's value would be even higher. The British Council's report is optimistic about the future of ELT, predicting an excellent potential demand in the coming years due to "the growth of the international higher education sector, transnational education (TNE), global and UK-bound tourism, and the shortage in skilled labor in the developed world, the Bologna Process and through the massive Chinese interest in English Language learning" (ibid: 4). However, the report expresses strong concern over the UK's share of the market in the wake of fierce competition from strong and numerous country providers who offer the course at considerably cheaper rates (p. 13). The same concern is also expressed in Chaloner and Pragnell's (2015) report; the report is part of a campaign to elicit more political engagement to create more favorable conditions for the ELT industry in the UK in order to help it maintain its leading position amidst fierce market competition. References to English language instruction as economic capital and discussing its status in terms of market language together with the overwhelming concern over the UK's losing ground in the competition typify the cited reports' language and clearly testify to the commodification of the English language and the marketization of its industry.

The commodification of English has its consequences on the type of language taught to the ever-increasing number of people demanding it. Block (2010) notes that English taught as a skill or English as a job requirement is “vaguely the same thing in different educational contexts around the world” (p. 295). To meet global demand, English in English-speaking countries is tailored and wrapped up in ELT global textbooks, ready for sale in language centers around the world. The result is the new genre of ‘global English,’ a lifeless skeletal language built around the minimum communication needs in business and leisure settings (ibid). If ‘global English’ is a commodity, then global ELT textbooks are the marketing tools with which the commodity is branded (Gray, 2010; Block, 2010). Indeed, an analogy can be made between the local trading of the English language in the form of English course and its global trading in the form of global ELT textbook. Revenues from this international trade can draw a picture of the tremendous size of this market, which arguably competes with the returns from the British local trade of its ELT courses. For instance, *Publishers Weekly*, the international book publishing business magazine, reports that 37% of Oxford University Press’s (OUP) global sales, which is set at 649 million GBP in 2011, is generated from selling ELT learning materials in emerging markets. OUP not only leads the world in the sale of British English ELT material, but comes second in US English ELT material worldwide (*Publishers Weekly*, 2012). Successive annual reports indicate a steady growth; for instance, sales topped 760 million GBP in 2013-2014 (*Publishers Weekly*, 2014).

From the perspective of language commodification, the lucrative UK-produced ELT textbook publishing industry is a trade of the commodity of language in the global market outside of the UK. Indeed, the ELT textbook trade is an excellent example of the effect of globalization on ELT, either in terms of commodification or in terms of the intersection between the global and the local (i.e., ‘glocalization’ in Robertson, 1995). Both the economic and cultural aspects of globalization, can be traced to the ELT textbook industry—the commodification of English and its branding in textbooks can be linked to the effects of globalization in its economic form while the cultural construction of the textbook content shows traces of the cultural influence of globalization, especially in the form of the diffusion of the local into the global, in what Robertson (2014, 457) terms as ‘glocalization’ and theorizes as a necessity for

the spread of the cultural artifacts (in our case, the global ELT textbooks) to accommodate themselves to a new cultural context.

Some recent studies that probed the impact of globalization on content and form of ELT textbooks are Block (2010) and Gray (2002, 2010a, 2010b.) For instance, Gray (2010a) notes that the content of the global ELT textbook involves discussions of very limited range of safe topics. He attributes this trend to the role of publishers who advise the authors against lists of controversial topics in order to maximize profits and ensure access to new markets. Block (2010) focuses on the immediate effect of globalization on the type of culture endorsed in modern ELT textbooks. He notes a shift in the cultural content from national cultural content to an “emergent global culture.” The global culture is lived by envisaged global citizens, who need the English language to communicate with one another. Below is Block’s description of the global citizen in the ELT textbooks:

The global citizens envisaged by TEIL textbooks today are cultural cosmopolitans to the extent that they are willing to engage with and embrace the ever - increasing interconnectedness, time – space compression, and multiple forces and flows..., which are both constitutive of globalization and consequences of it. They are not afraid of the brave new world of the global age, and they revel in the diversity and hybridity that characterize it. As a result, they manifest solidarity toward those who are in effect their fellow global citizens above and beyond nation- state loyalties. (p. 296)

Block identifies three aspects of the global middle-class citizens portrayed in the textbooks—they are successful (or on the way to success) and they easily talk about their private matters in public. Most importantly, they possess what Block calls ‘cosmopolitan capital,’ a variation on Bourdieu’s cultural capital, which Block defines in terms of behavioral patterns, value systems, and cultural knowledge. As for their behavioral patterns, global citizens in the global textbooks participate in sports, reading, shopping, and traveling; conveying capitalist and consumerist value systems and exhibiting cultural knowledge about technological skills and appreciation of the cinema, music, and literature (ibid: 297-299).

On the other hand, Gray (2010b) explores the representation of work and workers in ELT global textbooks in relation to neoliberal ideology through the concept of branding. Based on an analysis of sample global ELT textbooks, Gray contends that the English language is branded in global ELT textbooks by associating it with a set of values that he finds consistent with the new capitalist values. Likewise, he suggests that the construction of a global worker in these textbooks is congruent with the characteristics normally valued in the literature describing successful workers in neoliberal economies; these characteristics include individuality, commitment, passion for work, mobility, ability to think and act strategically, and the ability to exercise choice.

Where the form of ELT textbook is concerned, Gray (2002) points to the influence of globalization on the ELT textbook industry through the birth of ‘the glocal textbook,’ a new variant of the global ELT textbook. This new type of ELT textbook encapsulates the publisher’s strategy to accommodate for target market culture in their initial products. This is usually done through one of three options Gray summarizes. The first is to have a tailor-made global ELT textbook to the specification of a certain large market when profits allow it. The second option is to write a regional core text based on the needs of a leading country market, sometimes accompanied with supplementary materials of local knowledge written by local authors for satellite countries. The third option is to create a ‘soft’ version of the textbook with a variety of recent topical materials for different abilities with local supplements; this option allows the teacher and the students to assemble a customized text (ibid.). In either scenario, the resulting textbook is an interesting phenomenon where traces of the global, local, and the interaction between the two can be detected.

## **1.5. CONCLUSION**

This chapter introduced the domain of the inquiry for this study, locating it in the field of ELT textbook research. It also reviewed some important ELT textbook research studies in Saudi Arabia, the specific setting of this research. It also gave an account of the relevant literature on identity and representation in ELT textbook research, which constitutes one main interest of this research. The chapter ended with a

contextual account of the specific genre under investigation, the global ELT textbook. Chapter Two will build on this and address necessary issues surrounding the globalization and the localization of the English language in general, and English language textbooks in particular.



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## 2. Chapter Two: Situating ELT textbooks- Globalization and English Language Teaching

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This chapter will situate ELT textbook in the context of globalization and the debate around globalization in ELT research. The chapter provides the necessary context for the phenomenon of localization, which is one of the main interests of this study. The chapter begins by relating how the global spread of the English language, having intersected with an array of different local languages and cultures in many learning sites, resulted in creating tensions around the teaching of the English language, fueling debates around linguistic and cultural imperialism and appropriateness to context. The first part of the chapter will review some of the diverse interpretations of the expansion of the English language. It will then proceed with a discussion of the spread of the English language in the light of the theory of globalization, highlighting its impact on the rise of the *global English language* and the boom in the global ELT textbook industry, together with subsequent calls for localizing the cultural content of these textbooks.

### **2.1. THE SPREAD OF THE ENGLISH LANGUAGE AND ENGLISH LANGUAGE TEACHING**

A good indicator of the scale of the spread of English language is a count of its speakers and the places in which it is used. The 18th edition of *Ethnologue* estimates the total number of English second-language speakers to be 505,000,000, almost double the number of its first-language speakers, which is estimated to be 335,491,748 (Lewis et al., 2015). Although English is ranked third in the highest first-language population, the total number of its first-language and second-language speakers comes close to the population of Chinese first-language speakers, which tops the list with 1,197,294,060 speakers. Moreover, English is used in the greatest number of countries (101), followed by Arabic (60) (ibid). These numbers testify to the widespread use of the English language around the world. Similar statistics have been used since the 1990s to draw attention to the fast-growing global spread of the English language. The global status of English today is not unprecedented in history: there are

many instances of languages that expanded outside of their native lands, acting as a *lingua franca* as English does today. Examples include Greek in the Middle East, Latin in Europe, Arabic in North Africa, and Spanish, Portuguese, and French in the Americas, Africa, and the Far East. However, no language has expanded at the level, reach and speed of the English language in the modern world today (Crystal, 1997: 9-70).

The global reach of English has been received differently by applied linguists: some are rather celebratory (e.g., Kachru, 1988), others maintain a self-proclaimed sense of objectivity (e.g., Crystal, 1997), and a third group are critical of the phenomenon (e.g., Phillipson, 1992; Pennycook, 1998). Kachru, a proponent of the institutionalized varieties of English (e.g., Indian English and Nigerian English), celebrates the expansion of English on the grounds that the expansion supports his case of “pluricentricity,” by inscribing the English language with new identities and cultures the further it expands and becomes localized (1988). He nods at the ideological role of the English language, its colonial roots, and its role as a resource for raising anti-colonial sentiments and mobilizing decolonialism. However, when explaining its spread, he chooses to look inwardly into the properties of the English language, claiming that its ‘success’ as an international language is due to

...its propensity for acquiring new identities, its power of assimilation, its adaptability to ‘decolonization’ as a language, its manifestation in a range of varieties, and above all its suitability as a flexible medium for literary and other types of creativity across languages and cultures. (1988: 8)

Kachru’s view resonates with the general opinion within mainstream Applied Linguistics, especially the discourse of English as an international language, where the global reach of the English language is seen as positive and is interpreted as “natural,” “neutral” and “beneficial” (Pennycook, 1994: 12). Detached from social and political contexts, the debate within this discourse is confined to the recognition of ‘World Englishes’ or the maintenance of a ‘standard English’, with the overriding concern in both cases being intelligibility (ibid).

Indeed, the body of literature that looks into the internal properties of the English language that could explain its success globally, compared to other languages, is large. Attempts that link the expansion with larger social and political contexts (e.g., Crystal, 1997; Phillipson, 1992; Pennycook, 1998) present more realistic and convincing accounts of the current status of the English language. For instance, Crystal (1997) considers a socio-political frame of analysis in interpreting the phenomenon of global English, acknowledging the role of military, political, economic, cultural, and technological powers in the spread of the language. However, Crystal's perspective on power is only historically valid; he explicitly rejects the perspective of power in explaining the current state of English's expansion and use, rendering such views as "simplistic" and "naive." He is comfortable with rooting the spread of the English language in the British colonial expansion in the nineteenth century and the later rise of the United States of America as a superpower in the twentieth century; however, he insists that colonialism is only a historical fact, suggesting its discontinuity with the present. As for the spread of the English language in the modern age, he proposes globalization, utterly depoliticized, as the main driver behind an ever-expanding functional use of English around the globe (p. 24).

The perspective of power, viewed as emanating in the past and persisting in the present, dominates the explanations offered by more critical works, where the expansion of the English language is both historicized and politicized. The dominance of the English language today in critical works is seen as an outcome of the exploitation of political power in British imperialist history; nonetheless, instead of confining it to a distant historical moment, the power asymmetry between the 'Centre' and the 'Third World' is conceived as a living legacy that still impacts the English language, the culture of it, and the teaching of both. Phillipson (1992), for instance, interprets that phenomenon in a general theory of imperialism that relates it to broader political and economic inequalities. Within this framework, the linguistic imperialism of English is thought of as a mode of grand cultural imperialism, which operates as well in parallel educational and media forms of imperialism. The role that the English language assumes in this theory is functional, representing the physical form of a broader structural domination, disseminating in its spread around the globe the cultural contents of the dominating culture's ideologies and structures (p. 58). In

accounting for the spread, two types of forces are foregrounded in Phillipson's theory. The political, economic, social, and intellectual aspects are recognized but thought of as incapable alone to explain the scale of the spread. More importantly yet is the role of mediated efforts to spread the language through language pedagogy, realized in government agencies subsidizing private cultural activities. Such efforts are accused of promoting and sustaining the neoliberal ideology of the Centre. In the same vein, Pennycook (1998) questions the operations of the ELT industry by emphasizing the links between English language teaching and colonialism. In his postcolonial analysis of ELT, he shows how language policies are orchestrated to maintain the dominance of the colonizers thus social inequalities. Moreover, he explains how the colonial constructs of the 'Self' and 'Other' managed to outlive material colonialism and survive in the current discourses and practices of ELT, especially revitalized with the global spread of English.

## **2.2. DISCOURSES OF CULTURAL APPROPRIATENESS IN ELT**

In response to the discourse that problematizes the global spread of English and its contact with the world's local languages and cultures, a new discourse of appropriating culture in English language teaching has emerged. Champions of this discourse, such as Holliday (1994), Canagarajah (1999), and Kumaravadivelu (2008), emphasize the cultural dimension of the issue, criticizing the hegemony of Western discourses in the common practices of teaching the English language, including ELT textbook production. They call for appropriating these discourses in order to accommodate the recipient cultures of the people who are learning the English language. Nonetheless, the vision of appropriateness and its realization that these critics articulate in their respective works differ significantly from one another. Kumaravadivelu (2008) suggests making changes at the level of language policy to plan and implement a better mode of cultural interaction in language learning classrooms. Among options that include cultural stereotypes, cultural assimilation, and cultural hybridity, he advocates the mode of cultural realism, whereby language learners study their own culture and other cultures through critical self-reflection, with the aim of fostering the learner's cultural growth on the basis of "rootedness" and "openness" (p. 85).

While Kumaravadivelu (2008) addresses the question of appropriateness in ELT at the highest tier of language learning policy, Canagarajah (1999) chooses to approach it from the ‘grass-roots’ level of the classroom, arguing for the power of the ELT textbook’s hidden agenda, inscribed by Centre-based discourses, to sidestep whatever language policy the periphery puts in effect (p. 85). With critical ethnographic and discursive tools, Canagarajah (1993) provides an example of approaching the ideological tensions between the Centre-based discourses embedded in the ELT textbooks and the local ideologies that the students bring into the classroom, shedding light on the role of the resulting ideological tensions in hindering the learning process in the classroom. In his criticism of the hidden agenda of a sample American ELT textbook, Canagarajah stresses that he is not pointing to the alternative of locally produced textbooks, but rather calling for the appropriation of classroom discourses through including oral and folk tales from students’ own communities, readings from minority writers, and resources from “canonical Western literature after they have been demythologized for their hidden agenda” (1999: 190). Apart from the content of the textbooks, the delivery of the teaching materials assumes an important position in Canagarajah’s theory of appropriation. Its importance is conceived in its ability to raise students’ awareness to the discourses embedded in the textbooks and the discourses that they bring to the classroom, especially the latter so as to help them “realize their own strengths and limitations in order to discover their relevance to mainstream discourses and social contexts” (ibid).

Like Canagarajah, Holliday centers his argument of appropriateness on the classroom, but departs from apolitical and ahistorical conceptions of the culture of the classroom. Methodology (defined as teachers’ methods and approaches, English language project managers’ and designers’ activities, and the methods of collecting information about the host culture) is the focus of Holliday’s (1994) call for appropriateness. He limits the conflicts requiring appropriation to the educational conditions within the confines of the classrooms, around the topic of transferring the communicative approach from the generally private educational sector of the West to the predominantly state-led education in the other parts of the world, in an evident rebuff of the political and historical conditions of the issue. In fact, Holliday avoids the discourse of cultural and linguistic imperialism that entails politicizing and historicizing English language

education, especially its cultural aspects, reversing the relationship between the discourse of appropriation and that of imperialism in his claim that failing to acknowledge the social context in the profession of English language education is the trigger for the outcry of imperialism. Moreover, he suggests that the conditions of imperialism are avoidable once there is a better mutual knowledge of the other from all parties involved (p. 4). Holliday's emphasis on the role of methodology, especially the Centre theorized and World exported English language teaching methods sheds useful insights into the problem of appropriateness in English language education. However, his insistence on an apolitical view of language and culture raises questions around his project in a field that sits at the intersection of two highly political fields: language and education, in a world where political power relations immerse all aspects of our lives (Pennycook, 1990, 1991, 2001, 2010).

### **2.3. CULTURAL GLOBALIZATION**

The issues around teaching English language and culture in ELT discussed in the previous sections are further intensified by the new conditions of globalization that dominate the cultural and economic scene in many parts of the world today. The relationship between globalization and the English language is so close and intricate that it is hardly possible to discuss the status of the English language in the present time without reference to globalization, whose role, politically conceptualized or not, is generally conceived in either expanding the reach of the English language to ever new places or in intensifying its presence in places where it has already been introduced, so much so that the spread of the English language has become synonymous with globalization in some theorizations of both. Nonetheless, the link between the two is neither straightforward nor unidirectional. In the rest of this chapter, I will briefly introduce the theory of globalization and discuss two of its cultural models. Then, I will review studies that explore the impact of the theory of globalization on the English language, English language teaching and ELT textbooks.

Globalization is an elusive concept (Hamelink, 2015), yet with tangible political, economic, cultural and social impacts and manifestations. Robertson (2014: 450) defines the concept as a “compression of the world which leads to more awareness of

the world-as-a-whole,” highlighting two aspects of it in his definition: increasing global connectivity and increasing global consciousness. Many critics root globalization in the late 1980’s (e.g., Micklethwait & Wooldridge, 2015); however, Robertson (1992) warns that the recent wide currency of the concept in academic and popular discourses should not lead to confusing globalization with modernity, or to relegate it because of modernity. Robertson traces the phenomenon of globalization back in history to the mid-fifteenth century in a five-phase theory. Globalization might be an ancient phenomenon as Robertson (1992) and enthusiasts of his theory argue, but in its modern form, it has distinctive modern features. Hamelink (2015) associates globalization today with the spread of Capitalism and free market economies, the expansion of international trading, the growth of offshore financial markets, the increase in the global mobility of people and the intensification of their contact, the rise of multinational corporations and the density of global communication. How globalization actually remains is a contested topic, as is the judgment of its impact on different levels in different parts of the world. Indeed, the relation between the global and the local and how the two concepts relate to one another is an important topic of theorization in the literature on globalization. For instance, globalization in Robertson’s theory is not an all-sweeping tide that dresses the world in one color; he leaves leeway in his conceptualization for the local to ‘diffuse’ the global. The “diffusion” comes in response to “an inevitable necessity” for spreading cultural artifacts “to accommodate themselves to a particular cultural context” (Robertson, 2014: 457), in what Robertson (1995) conceptualizes as a process of ‘glocalization.’ Similarly, Tomlinson (2007) envisions a version of globalization that does not eradicate local culture, though it weakens the links between the geographical place and its local culture. Local cultures in his theory have room to thrive robustly, even globally. Indeed, culture retains a vital part in the discourse of globalization. Robertson (2014: 453) explains that it “constitutes the crucial ideological battleground of the world system.” Two models dominate the debate around globalization and cultural interaction. The first of these takes the power perspective on the topic, highlighting issues of domination and hegemony in transnational cultural relations, while the other model rests on a postmodern plural ideology that eschews imposition and dominance.

By contrast, in the literature of the postmodern pluralist paradigm, globalization is conceptualized as a multidimensional process where change and connectivity simultaneously take place at multiple fronts such as culture, politics, and economics, media, communication and environment (Tomlinson, 2007: 352). Tomlinson (1991) describes the cultural experience of globalization as that of a sense of cultural loss that permeates all nation-states including economically powerful ones. The postmodern approach to globalization draws a distinctive line between globalization and imperialism based on the proposition that the former lacks the imposition and coercion of 19-century colonialism. An optimistic tone underlies this understanding of globalization, where it is easier to accommodate the question of identity within a proposal of a cosmopolitan membership in the form of world citizenship, as opposed to the ethnocentrism that typifies ancient versions of globalization. Schiller (1991) questions the underlying pluralist ideology of globalization, and criticizes its enthusiasts for undermining any prospect of dominance in its conceptualization and for over-emphasizing the individual receptor's ability to create opposed meaning to the hegemonic meaning outside of the reality of the cultural producer's might. Proponents of cultural imperialism theory generally eschew globalization, internationalism, and the prospect of a single global culture. Petras (1994), for example, believes the notion is a guise of domination used by the imperialist to expand and maintain global influence. In the same vein, Schiller (1991) declares that "it is not yet the post-imperialist era," arguing for the survival of imperialism in a new indivisible cultural and economic form.

Cultural imperialism, defined as "the systematic penetration and domination of the cultural life of the popular classes by the ruling class of the West in order to reorder the values, behavior, institutions and identity of the oppressed peoples to conform with the interests of the imperial classes," (Petras, 1994: 2070), dominates the discourse of the other camp of the debate around globalization and transactional cultural interaction. Supporters of cultural imperialism (e.g., Antonio & Bonanno, 2000; Antonio, 2007) foreground the economic factors in theorizing the global cultural interactions, highlighting hegemony and inequality in the transference of technology, media, and cultural goods from the West to the Third World, often interpreting these processes as 'Westernization' and 'Americanization.' Political and



economic agendas of the dominator are usually emphasized as the ulterior goals of the mass spread of the Western cultural goods, which are usually conceived as tools to perpetuate hegemony. Example tools such as mass media, publicity, and advertisements are seen as instrumental in exerting mass public influence and instilling meanings of submission in individuals, surpassing in its influence traditional agents of socialization such as schools and religious institutions (Petras, 1994).

#### **2.4. THE GLOBAL ELT TEXTBOOK AND THE DISCOURSE OF APPROPRIATENESS**

Historically, North America and the UK have been central to the production of ELT textbooks. As early as 1918, textbooks were produced for teaching English as a foreign and second language for new citizens at home, or for teachers and students in the Empire (Howatt & Widdowson, 2004: xv-xvii). In a post-colonial world, where many practices of English language use are called into question, interrogated and newly owned by local speakers in response to a de-colonialization process called forth by post-colonial critics. It is therefore not surprising to see ELT textbooks subjected to this process, nor local contexts where English is taught staking their claims to the production of meaning in these textbooks through the discourse of appropriateness.

The discourse of appropriateness has taken many forms of realization in the domain of ELT textbooks. One form can be seen in the initiative some countries took to produce their own local ELT textbooks (though in many cases, still in partnership with a US- or UK-based publishing house). The criticism of US/UK-produced ELT textbooks in the literature can be interpreted as pointing towards the option of local production of ELT textbooks as the better alternative. However, empirical ELT textbook research from many countries show that this option is not without deficiencies. They point to problems with this trend, highlighting issues of sexism (Mahboob & Elyas, 2014) and self-othering (Tanaka, 2004), and even disregard for local culture (Tajeddin & Teimournezhad, 2015). ELT textbooks exclusively constructed around source/local culture have been criticized by ELT theorists for their futility in raising learners' awareness of the intercultural issues needed for effective and appropriate communication (Cortazzi & Jin, 1999: 198).

Moreover, the discourse of appropriateness in ELT textbooks can be seen as being realized in the shift from constructing content around the lifestyles of English native speakers as they live in English-speaking countries towards constructing it around the lives of global citizens living an emergent global culture in some global cities. Additionally, the shift to the representation of global cultural content can be seen as a realization of the discourse of globalization at the textbook-level, a discourse that the literature usually addresses at the macro level, in relation to the spread of English language teaching (see Chapter Two). Empirical ELT textbook research shows that global culture, as an alternative to target culture, is not well received; it was questioned and shown to have problems from many local cultural perspectives (e.g., Melliti, 2013).

Nevertheless, the global ELT textbook has a lower selling prospect; only a few markets buy it, while the majority will ask for customized editions (Meccawy, 2010). However, the production of global editions continues in order to show its new methodology and general emphasis. The “customer approach” that ELT textbook publishing houses adopt in selling their global textbooks means that they offer customization services to their clientele markets. This customization ranges from light cosmetic adaptation, involving adding bits of culture, or writing the instruction in the learners’ native language, to drastic changes involving the heavy rewriting of up to 60% of the materials. Publishers in charge of a region usually produce cultural guidelines based on research they have carried out about the local culture; some even invest in offices in target markets to lead this research and oversee sales. The guidelines usually take the form of ‘Do and Don’t’ lists that vary from one region to another. But the publisher interviewed in Meccawy (2010) assures that the guidelines for publishers producing books for the same region are similar to one another. For instance, the Middle East ‘Don’t’ list includes references to pigs, dollar signs, Israel, six-pointed stars, Christmas, Thanksgiving, Halloween, Valentine’s Day, and girls and boys hanging out or being in a relationship. The publisher describes the Saudi market as one of the most challenging in the Middle East, and its ‘Don’t’ list as being longer than that of any other market.

One of the problematic topics that publishers have historically had to tackle in producing adapted versions of ELT textbooks for the Middle East in general and the Saudi editions in particular is the representation of women, although these conditions have begun to change, particularly in Saudi Arabia towards the end of this project. The publisher interviewed in Meccawy (2010) attributes the difficulty to the variations they perceive in the approach to women's representation from one sector to another and from one institution to another, hinting at the same time at the underlying role played by politics. For instance, she cites having been requested by a state university in Saudi Arabia to remove all female images in one project; whereas in a different project for the British Centre, she was only requested to represent them in modest outfits. In another example she cites, she was requested to depict men and women in clear family relationships for a textbook for young learners, but not being requested to do in textbooks for adults. In a third example that shows the role of politics, she cites a project she prepared for Egypt, in which she was required to veil all women in one year, and to unveil them and depict no men with beards in a subsequent year.

The customized service noted above has been described earlier by Gray (2002: 165) as a new development in the production of global ELT textbooks, the result of which he calls the "glocal course book." Gray sketches three forms of "glocal" ELT course book; the first is a tailor-made textbook for large markets. The second is a regional edition for a cluster of countries based on the needs of a lead country, with supplementary materials related to local knowledge written by local authors for satellite countries. The third option is a soft version, with a variety of frequently updated topical materials for students of different abilities and local supplements that teacher and student can put together. Hicks (2000: 4) describes this trend in the US and UK-published ELT textbook industry as a way of maximizing profits in otherwise "inaccessible markets." According to Hicks, the most popular markets for localized materials are Greece, Italy, Poland, Turkey, Spain, China and the Middle East. In an analogy of multinational companies marketing their product techniques, Hicks encourages conceptualizing textbooks as a package product where the textbooks, usually the international version (Gray, 2002; Meccawy, 2010), represents a core text, the release of which is usually followed by additional add-ons issued at carefully

staged times to increase augmentation of the core textbook. The release of a localized textbook is part of the add-on option, which is usually accompanied by extra materials such as word lists, work-books, etc., some of which are offered free to encourage the adopting of the core textbooks. This trend of customized editions can be understood as a third form of realization of the discourse of appropriateness popular in ELT research and ELT textbook research. Like the other two options, this form of realization is closely intertwined with that of globalization. Traces of the interlocking relation can be seen in the cultural content of the textbooks, the management of the product content, the administration of the product life and its global marketing.

Against the debate around appropriateness in ELT textbooks, the review of empirical studies in this chapter has shown that studies have focused either on Centre-produced or locally produced, or on global textbooks. The review confirms a paucity of research on the genre of “glocal” textbooks, where the discourse of appropriateness intersects with that of globalization. In this study, I will address this gap, focusing my analysis on three editions of one global ELT textbook series that exemplify three levels of appropriateness and three levels of globality. These are *New Headway: the Global Edition*, the *Middle Eastern Edition* and the *Special Edition* (made specifically for the Saudi market).

## **2.5. CONCLUSION**

This chapter provided a review of the debate around the teaching of the English language outside of English-language speaking countries. It situated the ever-growing spread of the teaching of the English language in the context of globalization, highlighting its effects on the ELT industry, especially the production of ELT textbooks. The chapter reviewed relevant critical studies that examine the effects of neoliberal globalization on English language teaching practices. The current thesis subscribes to this critical perspective and takes the lucrative UK-based ELT textbook publishing industry as a trade in the English language as a commodity in the global market of the UK. It also takes ELT textbook production as a compelling example of the effects of globalization on ELT. This is most apparent in: first, the

commodification of the English language and ELT textbooks; and, second, in the intersection between the global and the local (i.e., glocalization).

In line with the review above, the description of my object of inquiry can be specified as the *glocal ELT textbook* (after Gray, 2002), being an under-researched new genre of global ELT textbooks, which best reflects the effects of globalization in ELT, in both its economic form (i.e., commodification) and cultural form (i.e., glocalization). In this respect, I acknowledge the role of postcolonial critics in highlighting the power imbalance in Centre-produced and Periphery-used cultural artifacts such as ELT textbooks (e.g., Canagarajah, 2005), but I disagree with what I judge to be a blatant essentialism that dominates the theorization of this approach, especially around the conception of ‘local’ and ‘Centre.’ I believe that this essentialist trend within postcolonial research fixates the dynamics of power in time and fails to discern the multiplicity of the discourses in the ‘Centre’ and ‘periphery’ and the role of the market in tipping the power scale in the production of global cultural artifacts such as the ELT textbook.

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### 3. Chapter Three: Critical Multimodal Discourse Analysis

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As I have stated earlier, the interests of this study are threefold: the localization of global ELT, the semiotic representation of identity in ELT textbooks and critical multimodal analysis. Chapter One provided a review of the relevant ELT textbook research around the textual representation of identity and articulated how identity is conceptualized in this study. Chapter Two provided the necessary background on the debate of globalization and localization in ELT research. This chapter will (now) provide an orientation to Critical Multimodal Discourse Analysis, my selected analytical approach. Being a new approach, this account is necessary in providing the theoretical background of the approach and defining it clearly against potentially similar approaches. The chapter also provides a review of the application of the approach in the study of textbooks of other disciplines.

#### **3.1. IN SEARCH OF A METHOD: A PRELIMINARY STUDY**

In keeping with the criterion of transparency and procedural clarity in qualitative research (see 9.6.), I start this chapter with a brief account of how I reached the decision to use multimodal analytic tools. Having started with the interest of researching localization of the cultural content of global ELT textbooks, I wanted to first estimate the scale of change between the Global Edition and its subsequent localized editions. Thus, I conducted a page-to-page comparison between *New Headway Plus* and *New Headway Plus Special Edition* for the entire four levels, as summarized in Table 3.1. The table shows a considerable degree of change. More than half of the pages in every book of each level have undergone some change or modification, even though the comparison conducted was between supposedly closely related editions.

Table 3.1. Scale of change: quantitative comparison between *New Headway Plus* and *New Headway Plus Special Edition*

Level	Chapters	No. Of pages	No. of “modified” pages
<b>Beginner</b>	1-14	105	64
<b>Elementary</b>	1-14	107	83
<b>Pre-Intermediate</b>	1-12	112	82
<b>Intermediate</b>	1-12	97	73

However, this quantification alone proved to be unhelpful inasmuch as what presented itself as a change on the page needed further identification and categorization. In order to assess the most prevalent type of change, I selected a chapter at random, Chapter 6 from the Pre-Intermediate level book, the third level in my selection. I then conducted a page-to-page comparison across the three editions based on chapter 6, taking the Global Edition as a prototype. I grouped the changes under two categories: *image* and *text*. Any changes at a visual level were recorded under *image* and any changes in the written text were grouped as *text*. Results are shown in table 3.2 below:

Table 3.1 Type of change: page-to-page comparison of one unit between ME edition and Special edition

Page number	Middle Eastern Edition	Special Edition
46	Text & image	Text & image
47	Text & image	Text& image
48	Text & image	Text& image
49	Text & image	Text& image
50	Text & image	Text
51	Text & image	Image
52	Text& image	Text& image
53	Text & image	Text& image

This exercise generated little data, no sense of achievement and many frustrations. I was also dissatisfied with the table of results as there was no clear cause that could be attributed to them. First, looking back at the pages after completing the table, I thought the table was inaccurate as it gave a false impression of equal weight to text and image where change is concerned. I took every single difference as an indicator of change; for instance, if there was a difference in character's name across the editions, I would count that as a change in text. This small textual change would be recorded on the table, possibly next to a complete replacement of the visual representation of the character across the editions, falsely suggesting an equal extent and impact of the two instances of change. Second, I found the category *image* to be, at best, misleading. There were many variations in the means of visual representation on the page (e.g., cartoon, photographs, tables, etc.), and reducing them just to *images* did not do them justice in terms of what they are and what they do. Moreover, there were aspects of change on the page, such as color and arrangement of elements, that did not fit into either the category of image or text, but, being visual components, I counted them as images in the table. Lastly, a change in the category of image ideally means replacing one image in one edition with another in another edition. Direct and easy to spot as that is, unfortunately, not all changes in the visual representations were carried out in this manner. Changes in the images were highly subtle and intricate, involving focus, size, and the represented characters and elements. Accounting for such a level of change needed more than a table to count them; it needed an informed language capable of capturing the details and describing what they mean. This all led me to explore appropriate methods within semiotics and its offshoot, multimodality.

### **3.2. SEMIOTICS AND MULTIMODALITY**

Semiotics is a theory of communication; more specifically, “a theory of signs,” and “the analysis of systems using signs or signals for the purpose of communication” (Richards & Schmidt, 2013: 521). Words as constituent parts of language are considered to be signs, yet they are not the only things that can be considered as signs; signs in the semiotic tradition transcend the linguistic to include “images, sounds, gestures and objects” as well. When under inspection, signs are not considered in isolation but always as part of their respective sign-systems, with a view to attaining



a better understanding of how meaning is made and how reality is represented (Chandler, 2007). Not all signs and sign-systems are necessarily linguistic; there is, however, a close tie between semiotics and linguistics (Saussure, 1983). In his *Course in General Linguistics*, Saussure selects language as his model sign-system. Although he considers linguistics only as one branch of semiotics, he nevertheless gives language a central position in the new discipline, suggesting that the grammar of the new science be deduced from its model (ibid).

Chandler (2007: 217) distinguishes between two types of semiotics: structuralist semiotics and poststructuralist semiotics (mainstream semiotics and social semiotics in Hodge and Kress, 1988). Semiotics, especially in its early years, carries traces of structuralist theory. For instance, the sign-system in structuralist semiotics is treated as whole and closed, insulated from the influence of the social world. Meaning is conceived as an internal property of the structure created within the system, through the dialectical relationship between the signs, in a rejection of the role of the social dimension in generating meaning from a structuralist perspective. Moreover, the Saussurean emphasis on the notion of synchronicity in the study of language as a semiotic system can be seen in structuralist semiotics in general as a rejection of “historicity” and “process” (Chandler, 2007). Thus, system—as instantiated in the text—is seen as abstract and static, void of traces of change in the history of the system or of changes incurred through time (Hodge & Kress, 1988).

By contrast, in a manner opposed to mainstream semiotics, social semiotics emphasizes the central role of the social dimension in the process of meaning making. The introduction of the social dimension in the semiotic analysis is not radically new according to Chandler (2007), for he reminds us that both founders of semiotics, the Swiss linguist Saussure and the American Pierce, had a vision of the social dimension yet did not pursue it themselves in their respective works. Reflecting influences from Marxism, psychoanalysis and Foucault, social and poststructuralist semiotics aims to “account for the role of social change and the role of the subject” (p. 123). Against structuralist semiotics’ emphasis on the synchronicity of sign-system, social semiotics anticipates the role of processes of change and history in approaching sign-systems. Hodge and Kress (1988) hold that “every system of sign is the product of processes

of semiosis, and documents the history of its own constitution.” Because a “system is being constantly reproduced in the text,” texts tend to be seen as “both the material realization of systems of signs and also the site where change continually takes place” (p. 6).

Meaning making is at the heart of the theory of social semiotics, with meaning making taken as sign making. In structuralist semiotics, meaning is relational, that is, a product of the relations between the signs in a sign-system; in social semiotics, meaning is squarely placed in the “social environments and social interactions,” which makes “the social into the source, the origin and the generator of meaning” (Kress, 2009: 54). Agency and interests of the sign-maker receive central attention in the process of meaning-making; by sign-maker, the theory means all parties are involved in the production and reading of it, not only producers of it (Bezemer & Kress, 2008). Having said this, signs in social semiotics are seen as always newly made, “out of the sign maker’s assessment of the environment of communication, the resources available for making signs, and the interest of the sign maker at the moment of making the sign” (Kress, 2011: 209). To accommodate the “social” dimension in the theory, social semiotics is believed to sometimes have a distinctive terminology of its own (Chandler, 2007), while others believes that it has the same terminology used in mainstream semiotics, only redefined when necessary to reflect the emphasis on “social action, context and use” (Hodge & Kress, 1988: 14).

Language has always secured a lead position as a mode of communication and meaning making in both semiotics and discourse analysis, probably when reinforced by the memory of Saussure’s linguistically-based semiotic model, which, although it recognizes other modes of communication, attaches paramount importance to language as a communicative system (Chandler, 2007). Technological advances in the last century brought about many changes in the world of communication, involving increasing presence and frequent use of different modes of communication in variable contexts, so much so that the central position of language has begun to come under scrutiny. Most of these changes surround the rapid and inexorable rise of the mode of image in communication and education that is reshaping the long-standing dominance of the mode language - spoken and written - in education and

communication in general (Bezemer & Kress, 2008, 2009; Kress, 2003, 2009, 2011). In the light of the ever stronger presence of the visual as a mode and a media, Kress (2003) makes the following prediction about the future of literacy: “Language-as-speech will remain the most major mode of communication; language-as writing will increasingly be replaced by image especially in many domains of public communication, though writing will remain the preferred mode of communication for political and cultural elites” (p. 123). What is equally important is the effect this has on the form and function of writing (Kress, 2003; Bezemer & Kress, 2008). Moreover, the emerging dominance of the visual is estimated to have its impact on human cognitive and cultural engagement with the world, as well as the future forms and shapes of knowledge (Kress, 2003). These rapid and profound changes in human communication, together with their effects, have called for a more wide-ranging approach to textual and discourse analysis, tools of social science research that take into account meaning-making resources, including (but not limited to) language.

Human communication is not only becoming increasingly multimodal, but is also becoming more sophisticated, intricate and digitized, posing challenges for researchers working with traditional semiotics. David Machin (2009) summarizes two limitations of the traditional semiotic approach in the study of communicative modes: first, traditional semiotics has a tendency to evaluate visual elements individually and rarely accounts for how they combine with one another. Second, traditional semiotics have failed to be able to predict systematically how signs behave, as evidenced by its lack of interest in outlining a system of available choices of meanings and uses for semiotic resources. Researchers interested in studying semiotic resources increasingly felt these limitations, and this drove them to search for new tools that can address them (Machin, 2009: 182).

Indeed, these particular limitations of traditional semiotics are the advantages of multimodality as an analytic approach. While semiotics has an important influence on multimodality (Jewitt, 2009), what multimodality has achieved in the last two decades, together with the potential of what it is capable of achieving, is both more promising and more ambitious. Arguing for the advantages of the multimodal approach over traditional semiotics, Machin (2009) notes that unlike traditional

semiotics, multimodality always evaluates how signs work in a composition of *visual syntax* and never in isolation. In a major achievement that puts it on a competitive edge, multimodality has advanced the idea of available systems of choices for meaning-making for semiotic resources, in a similar way to that of language, a step that now facilitates predicting how semiotic resources are used and what they mean (ibid). More important yet is multimodal theory's ultimate aim of advancing a systematic way of analyzing signs in terms of their functionality and the communicative purposes of their resources (p. 183).

Multimodality can therefore be defined as “the use of several semiotic modes in the design of a semiotic product or event (Kress & Van Leeuwen, 2001: 20). A semiotic product is basically any communicative artifact. While Kress (2009: 54) stresses that multimodality names both “a field of work and a domain to be theorized,” Jewitt (2009: 2) supports the view that multimodality is more a field of application than a theory, suggesting that one can speak of either “doing” a multimodal study, taking a multimodal perspective or using multimodal research tools. Iedema (2003) similarly backs the view of multimodality as a field of application, situating it appropriately as a new approach within discourse analysis.

Interest in researching modes other than language might be well established, but within Hallidayan discourse analysis, that interest dates back to the mid-1980s, with Van Leeuwen's exploration of sound and music, his and Kress' work on visual grammar, and the subsequent setting up of the *Social Semiotics* Journal in 1990 (Iedema, 2003: 32). Thus, it is possible today to distinguish three different approaches within multimodality: social semiotic multimodality; systemic functional grammar (SFG) multimodal approach to discourse analysis; and multimodal interactional analysis (Jewitt, 2009: 29).

Table 3.3. Approaches within multimodality

<i>Social Semiotic Multimodal Analysis</i>	<i>SFG Multimodal Discourse Analysis</i>	<i>Multimodal Interactional Analysis</i>
Kress, Van Leeuwen	O'Halloran, Baldrey, Tibault, O'Toole	Scollon and Scollon and Norris
Discourse is social.	Discourse is textual.	Discourse is in the actual interaction between sign-makers.
Interest of the sign maker realized through the decisions made about the mode and media of representation.	Text-focused.	Ethnography and observation as methods.
Representation and communication. Communication between sign-maker and actor etc. is textually mediated.	Representation and communication. Communication is textually realized.	Communication is interaction.

*Note.* From Jewitt, 2009: 29

The three approaches to multimodality outlined above (Table 3.3) have in common a basic agenda of studying modes other than language, broadly within the context of Halliday's systemic functional approach; yet they are not without differences in emphasis. For instance, only two approaches - Social Semiotic Multimodality and SFG Multimodal Discourse Analysis - show an interest in studying representation. Conversely, all three approaches show great interest in communication, albeit with differences in conceptualization: the interactional approach defines communication as the actual interaction occurring between the sign-makers. On the other hand, the social semiotic approach emphasizes the type of communication existing between the sign-maker and the actor represented in the communicative artifact, thus promoting the role of text in mediating communication. Likewise, text is important in the concept of communication in the SFG approach, for it theorizes communication as textually realized.

Another major contrast among the three approaches is each school's conceptualization of discourse. The social semiotic approach of Kress and Van Leeuwen adopts the Hallidayan concept of language as a social semiotic, and accordingly conceives of discourse as social, and text as its instantiation. Discourse is social in the interactive school as well, but is conceived at the level of the actual

interaction. Furthermore, the social is less emphasized in the SFG approach to multimodality in the works of O'Halloran (e.g., 2004), where discourse is theorized at the text level.

It is not hard to see that social semiotic and the interactive approaches share an interest in the social; but obviously with different interpretation and emphasis. In the social semiotic approach, Halliday's three metafunctions of language (ideational, interpersonal and textual) are realized visually in *Reading Images* (1996) through concepts like composition, modality and framing. Further interest in the social in this school is seen in the emphasis the school places on the agency and interest of the sign-maker, which occupies a central position in the approach and is to be realized through the decisions made about the mode and media of representation. The social is interpreted differently in the multimodal interactional approach such as in the works of Norris (2004a, 2004b) and Scollon and Scollon (2003), who take an interest in the real-life interaction between sign-makers and use methods of ethnography and observation to capture it.

Having reviewed the concepts of semiotics and multimodality, I select multimodality as the broad theoretical framework for my research design, for the advantages it has over a semiotic approach which I have discussed above. Within multimodality, I align my approach with the social semiotics strand (Kress & Van Leeuwen, 1996). The following two sections will show the suitability of Kress & Van Leeuwen's *Social Semiotic Multimodal Analysis* (see Table 3.3. above) for a critical approach to ELT textbook research.

### **3.3. CRITICAL MULTIMODAL DISCOURSE ANALYSIS**

Recently, a growing number of researchers within multimodality, social semiotics and critical discourse studies explored a vision of a discipline where multimodal studies and critical discourse analysis (CDA) merge together (Djonov & Zhao, 2014; Van Leeuwen, 2013; Machin & Mayr, 2012; Machin, 2013; Caldas-Coulthard & Van Leeuwen, 2003). Djonov and Zhao (2014:1), for instance, see the interest of multimodal studies as an "exploration of the meaning-making potential of different communication modes and media and their interaction with each other and with the

sociocultural context in which they operate”; and that of the CDA in “the relationship between language and power by studying how communication conceals and legitimizes, or reveals and even subverts social boundaries, inequality, and political and commercial agendas” (ibid: 1). Despite differences in their focus of interest, multimodal studies and critical discourse studies share fertile common ground: first, in their basic understanding of human communication as both multimodal and social; and second, in the growing application of their tools in education (e.g., New London Group, with two of its founding members, Kress and Fairclough, coming from multimodal studies and critical discourse analysis respectively) (ibid). Much more brings the two disciplines together: “both focus on the use of language and other semiotic modes in social context, both have drawn inspiration from social semiotics and critical theories, both are characterized by interdisciplinary and theoretical and methodological diversity” (p. 123).

Nonetheless, social semioticians and critical discourse analysts, as early as 1999 in meeting at the University of Birmingham, envisaged a merged strand between multimodality and critical discourse analysis. Recalling that meeting, Caldas-Coulthard and Van Leeuwen (2003) write that the term suggested then was “Critical Social Semiotics.” The word “Semiotics” highlights how modes other than language combine with language to deliver meaning; “Social” marks their interest in relating semiotic theory to key sociological themes, and applying it to areas such as education and cross-cultural communication. “Critical” indicates that multimodality should transcend description to analyze “multimodal texts as playing a vital role in the production, reproduction and transformation of social practices that constitute the society in which we live” (p. 3). Because not all multimodal projects are necessarily critical, Van Leeuwen (2013) laments the fact that those who took a critical stance in the multimodality camp, or critical discourse analysts who used multimodal tools, remain in the minority. Even in education and cross-cultural communication, two areas heralded as common ground for multimodality and critical discourse analysis and the merging of the two, most of the multimodal work carried out so far is rarely done with a critical end (ibid). This is because multimodal research in these two areas has followed a narrow path, focusing on fostering multimodal literacy in young

children and developing learning resources, and improving communication in health, workplace and museums.

To this end, criticality in multimodal studies can be attained by engaging in dialogue with critical theory in general (e.g., the works of Mikhail Bakhtin, Roland Barthes, Basil Bernstein, Pierre Bourdieu, and CDA in particular; in Djonov & Zhao, 2014: 1), with the view of exploring “how different semiotic resources can be employed to perpetuate or challenge prevailing sociocultural beliefs, stereotype and norms” (ibid: 2). In the same vein, Van Leeuwen (2013) explains that a critical stance could be achieved by showing how grammatical systems allow reality to be constructed in different ways, and how they can therefore be used for ideological purposes, or how structures construct particular versions of the realities they depict.

### **3.4. TEXTBOOKS AND CRITICAL DISCOURSE ANALYSIS**

The textbook is a specific genre of text that embodies “the authorized version of society’s valid knowledge” (Olson, 1980: 192). Olson contends that in a worldview where education is thought to transmit to each new generation “culturally significant knowledge,” textbooks function to make meanings more explicit in a manner that places those meanings above criticism (ibid). Arguing for the authority of textbooks, Olson identifies two sources for this authority, both intrinsic to the textbooks themselves. The primary source is the linguistic makeup of the textbooks. This is realized in: first, the emphasis on definition and formalizing meanings; second, the emphasis on complete and unmarked grammar; thirdly, the emphasis on explicit logical structures that relate clauses and sentences. The second source of authority is in the disjunction between the reader and the text author. That is because Olson believes, it makes the words “impersonal, objective, and above criticism” and gives the text a “transcendental” status overall (p. 192).

Luke et al. (1983) add to Olson’s hypothesized sources of authority in textbooks the role of what they call “the editorial markers” such as layout, graphics and comprehension and skills exercises. While agreeing with Olson’s ‘intrinsic’ sources of textbooks authority (i.e., linguistic features), Luke et al. also argue for external sources of authority, in the form of institutional and administrative sources who



authorize the textbooks: “the authority of the textbook comes, not in virtue of its authorial origin, but in virtue of its having been authorized by an administrative source, whose authority in turn is institutionally bound...” (p. 120).

Luke et al. (1983) base their critique of Olson (1980) on the premise that meaning resides not solely in the text but as much in its context. In Critical Linguistics, the fundamental role of the context in generating meaning is well established in the works of seminal figures such as Halliday and Hasan (1989). Accounting for the role of the context in interpretive projects in social science research is credited to the poststructuralist movement that introduced and consolidated *the social* in the enclosed system of the text. Accepting this premise in my research calls for working within a methodological framework that looks beyond descriptive goals and links the text with its context, i.e., the micro aspects of the researched phenomenon with its macro formations. In linguistics-based social science research, this has conventionally been achieved through Critical Discourse Analysis (CDA).

Blommaert and Bulcaen (2000) acknowledge CDA as an approach that represents the critical turn in studies of language. Indeed, the word *critical* has been central to CDA and is used to mark its departure from other types of discourse analysis. Critical can mean different things within different theorizations and projects. It normally involves conceptualizing discourse at a higher level to that of the actual text or talk. Thus, CDA is a practice that entails looking beyond the description of the linguistic feature to address questions of “why and how these features are produced and what possible ideological goals they might serve” (Machin & Mayer, 2012: 5). ‘Critical’ is also used to describe the endeavors to expose the strategies for representation of people and events that may appear natural or neutral but are in fact ideological, concealing power interests (ibid). Finally, the notion ‘critical’ can describe the dialogue with and the contribution of critical theory to CDA (Wodak, 2004).

CDA and Hallidayan systemic functional grammar have a long history that dates to the early days of CDA. Wodak (2004, 2011), one of the five founding scholars (other members include Fairclough, Kress, Van Dijk and Van Leeuwen) situates CDA in the seminal works of critical linguists such as Hodge and Kress (1979) and Fowler et al. (1979), all of which are based on the systemic functional and social semiotic

linguistics of Michael Halliday. Blommaert and Bulcaen (2000), in explaining why Halliday's work is crucial to CDA, says, "it offers clear and rigorous linguistic categories for analyzing the relationships between discourse and social meaning" (p. 454). Van Dijk (1993) heralded the contributions of critical linguists and social semiotics as the first to explicitly and systematically deal with discourse structures, a merit missing in more philosophical evaluation of language, text and discourse (p. 251). Similarly, Blommaert and Bulcaen assert that systemic functional linguistics offers "clear and rigorous linguistic categories for analyzing the relationships between discourse and social meaning" (2000: 454).

Speaking of the analytic categories and tools within CDA, Wodak (2004: 188) recommends tailoring these in accordance with the problem under investigation, which understandably, entails some "eclecticism as well as pragmatism." Wodak stresses the possibility of using different grammatical theories for the analysis, noting the popularity and the centrality of those borrowed from systemic functional linguistics (*ibid*). Indeed, systemic functional grammar is a resourceful program for mining analytical tools and categories. Aside from Halliday's three metafunctions (ideational, interpersonal, textual), systemic functional analyses of transitivity, agency, nominalization, mood, information flow, and register are examples of discourse which have been addressed by CDA approaches (Blommaert and Bulcaen, 2000).

In agreement with the importance of Halliday's contribution to CDA and the success of functional grammar in linking the linguistic with the social, my analytic framework, detailed in the methodology chapters, draws heavily on Hallidayan grammar in both its visual and verbal components. I employ the conceptualization of transitivity and agency from systemic functional linguistics to analyze the verbal language in my sample. In order to analyze the visual aspects, I borrow analytic concepts from social semiotics and its offshoot Social Semiotic Multimodality which Gunther Kress and Theo Van Leeuwen (1996) modelled after Halliday's grammar.

### 3.5. MULTIMODALITY AND TEXTBOOK RESEARCH

In this section I review some of the critical studies that have employed multimodal analytic tools, showing the potential uses of multimodal tools in textbook research and predicting the path of future ELT textbook research. Given the emphasis on the text in the social semiotic multimodal approach and the SFG multimodal approach, either as a discourse (in SFG multimodal discourse analysis), or an instantiation of discourse (social semiotic approach), multimodal studies of textbooks are often affiliated to one or both of these two approaches, although a multimodal textbook study interested in the interactional approach, might be conducted to inspect the classroom interaction around the use of textbooks by either teachers or students or by both. The differences between the first two schools' approach to discourse and text resonate with the difference in the conception of discourse in mainstream discourse analysis and critical discourse analysis. No wonder then that critical scholars within multimodality (e.g., David Machin and Theo Van Leeuwen) are affiliated with the social semiotic multimodal school and not the SFG multimodal school. The following section will focus on multimodal studies of textbooks within the social semiotic approach.

To begin with, it is important to note that Van Leeuwen and Kress (1996) resorted to many examples from different textbooks when they first introduced and illustrated their novel multimodal theoretical concepts and analytical tools. Van Leeuwen (1992) used the analytical tool postulated in *Reading Grammar* in a detailed study of textbooks. This article conceptualizes textbooks as multimodal, noting the increased reliance on visual texts in school textbooks and their fragmented verbal texts, which are assembled in a design that uses the image as a base and adds the verbal text to it, counteracting a long-standing convention of textbook design that work in the opposite manner (p. 35). The article proposes a multimodal framework (Table 3.4) for the analysis of school textbooks to critically examine representations of ethnic and third world minorities in a sample Dutch geography textbook. The analysis of the layout and spatial arrangement of the texts and visual structures suggests that immigration from the third world is presented as a problem that needs to be addressed, not in the Netherlands, but in the third world itself (p. 39). The design distances the viewers,

Dutch students, from non-indigenous people, who are often represented as types rather than as individuals.

Table 3.2 Leeuwen's 1992 framework for multimodal analysis of textbooks

<p><b>1. Composition as information structure</b></p> <ul style="list-style-type: none"> <li>a. Given-New</li> <li>b. Ideal-Real</li> </ul>
<p><b>2. Structures that relate the image to the Viewer</b></p> <ul style="list-style-type: none"> <li>a. Distance</li> <li>b. Contact</li> <li>c. Perspective</li> </ul>
<p><b>3. Structures of Representation</b></p> <ul style="list-style-type: none"> <li>a. Active and Passive Roles</li> <li>b. Representational and Conceptual Images</li> </ul>

A larger multimodal textbook analysis project is “Gains and Losses: Changes in Representation, Knowledge and Pedagogy in Learning Resources” (2007–2009), which investigated the gains and losses brought about by the changes in the modes and media of representations in the British school curriculum. Gunther Kress and Jeff Bezemer used multimodal concepts and tools to analyze a large corpus of textbooks from a historical perspective. Two papers drawn from this project: “Writing in Multimodal Text: A Social Semiotic Account of Designs for Learning” (2008) and “Visualizing English: A Social Semiotic History of a School Subject” (2009) will be reviewed below.

Bezemer and Kress (2008) provide a multimodal social semiotic analysis of the changes in the mode (resource for meaning making) and media (medium of modal distribution and use) of texts from three school subjects over a period of seventy-five years. The study identified two levels of changes—at one level, called “transduction,” representation of meaning materials have changed from one mode to another (e.g., writing to image), or from one medium to another (e.g., print to screen). On another level of change, “transformation” describes the shift in the arrangement within one mode, where the entities of the mode remain the same but their arrangement changes.

Pedagogic assessments of each level of change were offered, with examples drawn from the corpus. Nevertheless, judging whether the generated effect was a gain or a loss was not a clear-cut process in all the instances of change. In their study, Bezemer and Kress use the concept of recontextualization to interpret modal and medial shifts in the curriculum as a process of moving the meaning materials from one social context to another. Changing of the social context causes further change in the meaning materials, thus resulting in a re-presentation of meaning. The researchers identify four semiotic principles in the process of recontextualization: selection, arrangement, foregrounding and social repositioning, describing their roles in the process through examples from the corpus and emphasizing their potential for generating political, social and pedagogic implications in the process of change.

In Kress and Bezemer (2009), the two authors traced the changes of four selected modes—image, writing, layout and typography—in the school subject of English as it was taught in UK secondary schools in the 1930s, 1980s and 2000s, in randomly selected textbooks. Significant changes in the studies were noted on the realizations of the four modes in the selected textbooks over the years. For instance, images increased drastically, from almost no image (0.03) in the 1930s to 0.75 image per page in the 2000s. Despite the increased use of images, they maintained a subordinate position to writing over the years, not affecting the cohesion of the text by their absence. Where writing is concerned, two important points emerge. First, the role of writing seems to have shifted from presenting only the literary text in the 1930s to also serving pedagogic purposes in the 1980s and thereon; additional functions that writing started to play include commands, questions and informative statements on the writer, the literary work, literary concepts, and the real world. Second, the study registered a ‘loss’ in the complexity of sentence structures. Attending to the mode of typography, the study revealed that font assumed a role over the years that it did not play in the 1930s, and changes in font corresponded to the different roles it assumed. Beginning in the late 1980s, different fonts were used to mark different pedagogic and curricular parts on the page. Unlike typeface, font size and color did not play a significant role in identifying the different parts of the book. Another modal change is conceived in the typographic shift from indentation to boxing of and coloring of text background, a strong indicator of how the texts are more and more treated as a

“graphic entities,” connected by means of layout features instead of the conventional cohesive devices usually used in written texts. Lastly, the study reveals, corresponding to the change in the other modes, the realizations of the mode of layout also changed over the years. A minor change that began in the 1980s includes adopting a larger page size. A major change is the manner in which images were incorporated: whereas in the textbooks of the 1930s, images, if they existed, were designated a separate page; starting in the 1980s, images were incorporated with the writing on the same page. To allow for this, a flexibility in the grid was required; this was achieved through a move away from a rather rigid grid in the 1930s to a more relaxed one over the years, creating a space for the incorporation of images and writing together on the same page. The researchers interpret the move as a serious indicator of a reconfiguration of the concept of “authoring” of the textbooks’ actual writing to a rather mechanical process of “assemblage” of different “materials and representations”.

As in the previous study, the concept of recontextualization is used by Kress and Bezemer to elucidate the change of realizations of the selected modes in the textbooks, to different ends. In one sense, the concept was used to explain how poems and literary works were “written up” in the textbooks. Poems are decontextualized, as they have been moved from their original context of production (written by a literary figure for unknown audience, etc.) to a pedagogical context (written to be read in classrooms by teacher and students). The study linked the process of the ‘pedagogization’ of the poem and other literary works with the use of different type faces, colors and design tactics, added imagery, commentary and interrogative statements, alongside the poems in the textbooks. It also revealed a change in the process of recontextualization itself, manifested by having the English course presented as one unified story divided into different chapters in the 1930s textbooks, to a hybrid assemblage of text and image and writing, designed to fit a one hour and a half slot in the weekly teaching time. In another sense, the concept of recontextualization was used to account for the changes in relation to discourses produced outside of the school that had found their way into it.

In a much more recent study, Weiss and Archer (2014) carry out a social semiotic multimodal analysis of the cover, content page and preface of two textbooks on Pharmacology, to find out why students prefer one to the other despite their school's recommendation. Findings show that there are significant differences between the two books' construction of ideational, interpersonal and textual meanings. Chief among the differences is that students' preferred a textbook with a "democratized writer-reader relationship aimed at a multileveled and diverse audience... but [with] a distanced and impersonal relationship with the subject matter", whereas the less preferred textbook constructed a "dated view of an authoritative 'knowledge transmitter' and of knowledge as 'absolute truth'" (p. 128).

Other than researchers from the London Institute of Education such as Kress and Van Leeuwen, the most extensive multimodal research of textbooks has been conducted by Peled-Elhanan (2008, 2009, 2010, 2012; Peled-Elhanan & Yellin, 2009), with the general aim of probing the representation of Palestinians in Israeli school textbooks. For instance, the multimodal analysis of ten Israeli geography and history textbooks revealed a consistent pattern of representing Palestinians as "a problem to be solved, a developmental burden, a demographic danger and a security threat" (Peled-Elhanan, 2008: 77). Elsewhere, she argues that the semiotic devices in the history school books around the presentation of Israeli massacres of Palestinians legitimize these massacres and justify their outcome, suggesting that their legitimization is intended to prepare the students to be good soldiers and "to carry the practices of occupation in the Palestinian Occupied Territories" (2010: 377). Peled-Elhanan and Yellin's (2009) analysis shows that in Israeli geography mainstream textbooks the promotion of Israeli territorial and national identity is largely based on the denial of Palestinian identity, which the authors interpret as an incentive for hostility and reproduction of "elite racism." Peled-Elhanan (2009) shows how layout of the pages plays a significant role in making history school textbooks, playing a double role of reproducing the official racist discourse against Palestinians as well as a means of expressing the writer's critical stance on the dominant discourse, thus creating a hole in the semiosis that allows for the writer's critical stance to be woven into the official education discourse (p. 110).

### **3.6. CONCLUSION: TOWARDS A RESEARCH DESIGN**

This chapter reviewed the theoretical concepts and analytical practices that inform my research design. The review was crafted to emphasize theories in relation to the notion of criticality and in relevance to their application in textbook research. Beyond calls for 'appropriating' the cultural content of global ELT textbooks (see Chapter Two), this thesis assumes a discursive perspective in interpreting the changes that took place around the representation of human participants in the localized editions. Relying on a social constructionist paradigm, I take the semiotic texts in the textbooks as instantiations of larger discourses (Lemke, 1995). Therefore, I argue, changes at the level of the semiotic text in the localized editions entail changes at the level of discourse as well, something that this research is interested in uncovering and interpreting. The discourses of each edition are capable of constructing different versions of social reality and the natural world and positioning subjects in differential relations of power (Williams, 1992 qtd. in Luke, 1995).

In recognition of the rigor of systemic functional grammar, especially in the domain of linking the linguistic with the social, my analytical framework, detailed in the methodology chapters, draws heavily on Hallidayan grammar in both its visual and verbal components. I borrow the concepts of transitivity and agency from systemic functional linguistics to analyze the verbal language in my sample. For the visual aspects of the sampled semiotic texts, I borrow analytic concepts from social semiotics and its offshoot social semiotic multimodality, which Gunther Kress and Theo Van Leeuwen (1996) modelled after Halliday's grammar. To avoid the trap of falling into merely descriptive research, as with many multimodal projects and textual analyses (see Luke et al., 1983, Luke 1995; Van Dijk, 1993), I integrate my verbal and semiotic analyses of the sampled text into Fairclough's (1995) model of CDA. The purpose is to show "how broader formations of discourse and power are manifest in the everyday, quotidian aspects of texts in use" (Luke, 1995: 11). The following chapter will further detail the research design of this project.



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## 4. Chapter Four: Methodology – Research Design and Analytical Framework

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### 4.1. INTRODUCTION

This chapter presents a detailed account of the research design and analytical framework for this study. It introduces the research problem and summarizes the four ways of conceptualizing ELT textbooks this study adopts. The chapter lists the research aims, questions and analytical framework. It also describes the procedure I used for analyzing the data.

### 4.2. STATEMENT OF THE PROBLEM

Building on Gray (2002: 157), who asserts that the construction of global ELT textbooks “is the result of the interplay between, at times, contradictory commercial, pedagogic and ethical interests,” I propose that similar contradictory discourses underlie the construction of the genre of “glocal ELT textbook” (ibid: 166), i.e., localized adaptations of global ELT textbook. I argue that the act of localization of ELT textbooks as undertaken by publishing houses intensifies the interplay between conflicting discourses and brings about different sources of power with contradictory interests, from both global and local origins.

Relying on a social semiotic frame of analysis, I investigate the phenomenon of localizing UK-published global ELT textbooks to different world contexts through a comparative study of three editions of one of the world’s most successful ELT textbooks, *New Headway*: the Global Edition, the Middle Eastern Edition and the Special Edition (made specifically for the Saudi market). In keeping with the critical approach outlined in the previous chapter, I take all the variations between the context-specific editions in my sample and their global counterpart as being motivated and interested. Basing my contention on Kress (1993), who argues against the Saussurean arbitrariness of the relation between the signifier (form) and signified (meaning), suggesting, instead, that the relationship between form and meaning is always motivated; and on Pennycook (1989), who contends that knowledge is always

interested, I therefore choose to compare the context-specific editions in my sample in terms of ‘change’ rather than ‘difference’, underscoring by my word choice the motivation and interest of the sign-maker in posing the sign differently in different editions. This results in a motivated act of recontextualization of the discourses around the sign, whose meanings and techniques this study is set to uncover.

The changes in the textbooks from Global, to Middle Eastern and Special Editions are various. In order to ensure a systematic comparison, I choose to study the changes, both semiotic and verbal, around the representation of human participants represented in the textbooks. In doing so, I will address the three interests of my study: the localization of global ELT textbooks, critical multimodal discourse analysis and semiotic representation of identity in ELT textbooks.

### **4.3. CONCEPTUALIZATION OF THE ELT TEXTBOOK**

This study builds on four complementary perspectives on theorizing ELT textbooks: communicative, multimodal, social functional and ideological. From a communicative perspective, the ELT textbook is a medium that has both material and social dimensions. This view of ELT textbooks sets it apart from other media for curriculum delivery, such as CDs, and web tools. Moreover, as I started to outline in Chapter 3, this thesis conceptualizes the ELT textbook as a multimodal artifact (Kress & Van Leeuwen, 1996). A multimodal perspective on language foregrounds the proposition that meaning is realized on the textbook page by means of different modal resources, including but not limited to writing, such as the resources of color, typography, photographs, cartoons, etc. Thus, ELT textbooks are multimodal artifacts *par excellence*. This is because they employ a large selection of modes in their delivery of content: in addition to the visual modes of layout, written texts, typographic forms and color, many ELT textbooks provide, in digitized forms, recorded speech in their package with reference to it on the page. Moreover, the relationship between modes in ELT textbooks is far from being conventional, where they are subordinated to the dominant role of writing. Indeed, the findings indicate that different modes sometimes play independent roles, not necessarily

complementary to writing. These can be intricate and inter-dependent and point to greater reliance on images and other visual modes for the delivery of meaning.

Thirdly, the thesis conceptualizes the ELT textbook as a social product, drawing on a systemic functional perspective of language (Halliday, 1985), which perceives the semantic and grammatical resources of language as capable of simultaneously performing three functions: the ideational function—“the learning or thinking function,”—the interpersonal—“the doing function”—and the textual—the function that relates the language to its context (see also pp. 44-45). One implication of this for my study is that semiotic resources in textbooks, while representing aspects relating to the world, simultaneously constitute social relations between the producers of the text, the *Represented Participants* and the *Interactive Participants*. They are also thought of as being capable of forging links with the context in which and for which they were produced. Finally, the study conceptualizes the ELT textbook as an ideological text that has consequences for the “socialization of pupils both as learners and citizens within a cultural milieu” (Dendrinos, 1992).

#### **4.4. RESEARCH QUESTIONS**

The thesis has two overall aims: first, to promote a new understanding of the phenomenon of ‘localization’ of global ELT textbooks for different regions, a trend that characterizes the current generation of global ELT textbook production; and, second, to develop methodological tools for reading the multimodal representation of identity in ELT textbooks. These aims are translated into the following research questions:

1. How are participants represented multimodally in the sample global ELT textbook?
2. What semiotic resources change or do not change in the localization of the sample global ELT textbook for different regions?
3. What aspects of the identities of *Represented Participants* are highlighted or omitted in the localization of the sample global ELT textbook?

## 4.5. RESEARCH DESIGN

As anticipated in Chapter Three, this research uses a qualitative approach that combines Multimodality with Critical Discourse Analysis. To operationalize this merger, Fairclough's framework (1995) of the three stages of Critical Discourse Analysis (CDA) is adopted in order to guide the transition from a micro to a macro analysis. In Fairclough's original framework, data analysis moves from a first stage of linguistic description, to a second stage of interpretation, to a third stage of explanation. In adopting and adapting this framework, I will select two focal cases for each of the categories of family and adults and three focal cases for the category of youth. In keeping with the principles of Fairclough's CDA schema, the purposefully selected cases will go through three stages of analysis: *multimodal and verbal descriptions*, *interpretation* and *explanation*. The first stage aims to provide a technical description of the data, against their analytical systems in multimodality and transitivity, in a comparative manner between the editions. The second stage aims to make sense of the modal values already uncovered at the first stage. These values will be clustered and presented thematically. The third stage aims to provide a discussion of the findings in dialogue with critical theory, in order to address the cultural context of use for the editions in question.

An intermediary step of triangulation, called *wider perspective*, is introduced in this design, before the stage of Explanation, in order to test the validity of the findings. New data on *Youth*, *Family* and *Individual Adults* from a single level will be qualitatively analyzed to test the themes arrived at by the multimodal and verbal analyses of the focal cases in each chapter. The structure of the individual findings chapters will reflect this research design. Below is a listing of the three stages with the intermediary step:

1. Multimodal and verbal analysis of two cases (in each chapter);
2. Interpretation (thematically presented);
3. A wider perspective: a qualitative analysis of further cases from one level (validation of emerging themes);
4. Explanation.

#### 4.6. A FRAMEWORK FOR ANALYZING TEXTUAL SEMIOTIC REPRESENTATION OF IDENTITY

Visual structures in Social Semiotic Multimodality are of two types: *Representational Structure* and *Interactive Structure*. Both *Representational Structure* and *Interactive Structure* are grammatically composed of two constituents: Participant and Process. A *participant* is technically any element in the image, human or non-human. Participants are three types: two main (Represented Participant and Interactive Participant) and one secondary (Circumstance). The Represented Participant refers to the focal element of representation in the multimodal text; the Interactive Participant refers to the producer and the consumer of representation. Circumstance refers to other secondary represented elements in the texts. The other grammatical constituent, Process, refers to the different relationships that link the participants in a single semiotic text. The higher the degree of modality of an image, the more processes it possesses.

From *Systemic Functional Linguistics (SFL)* and *social semiotic multimodality*, I therefore use the term *participant* in order to operationalize my analysis of the semiotic construction of identity in multimodal texts. The term *participant*, originally used in SFL, is divided within Social Semiotic Multimodality into two types: *Represented Participant* and *Interactive Participant* (see Kress & Van Leeuwen, 1996). A *Represented Participant* is represented in the textbooks both visually or verbally; an *Interactive Participant*, on the other hand, refers to the hypothetical readers, the consumers of the representations in the textbooks, who are positioned in certain relationships with the representation through verbal or visual structures. Being a study of the production of the identities of the *represented participants* in the multimodal texts, I am here only analyzing how textbooks produce and manipulate the signifiers, rather than how the readers and users of the textbooks appropriate the signifiers' value.

However, both *Representational Structure* and *Interactive Structure* are grammatically analogous (i.e., both are composed of participants and processes). The key difference between the two structures is the type of Participant whose relations

they govern. Representational Structure governs the relationships between the Represented Participants in an image. Interactive Structure governs the relations between the Interactive Participants (real-life users of the image) and the elements represented in the image. In other words, Interactive Structure illuminates the possible *discursive positions* the text assigns to the reader/viewer through a selection of different values for each modal resource. To use an analogy from Halliday's metafunctions (Halliday & Matthiessen, 2014), Representational Structure addresses the ideational function of image while Interactive Structure addresses the interpersonal metafunction.

#### 4.6.1. Representational structure

Eight types of process can be used to describe the relations between the Represented Participants in an image: action, reaction, mental, verbal, conversion, classificatory, analytical and symbolical. These processes can be grouped into larger structures: narrative (action, reaction, mental, verbal, conversion) and conceptual (classificatory, analytical and symbolical) (see Figure 4.1). An important concept in the definition of processes is that of 'vector.' Simply put, a vector is a term that stands for the realization of the relation between the participants in a multimodal transcription or analysis. A vector can be real as in conceptual processes, or metaphoric as in narrative processes. The term is helpful in indicating the origination and directionality of the process. Definition of processes heavily depends on the vector, real or metaphoric, in the images. What follows is a summary of the different process types in Social Semiotic Multimodality and a brief introduction to each one of them.

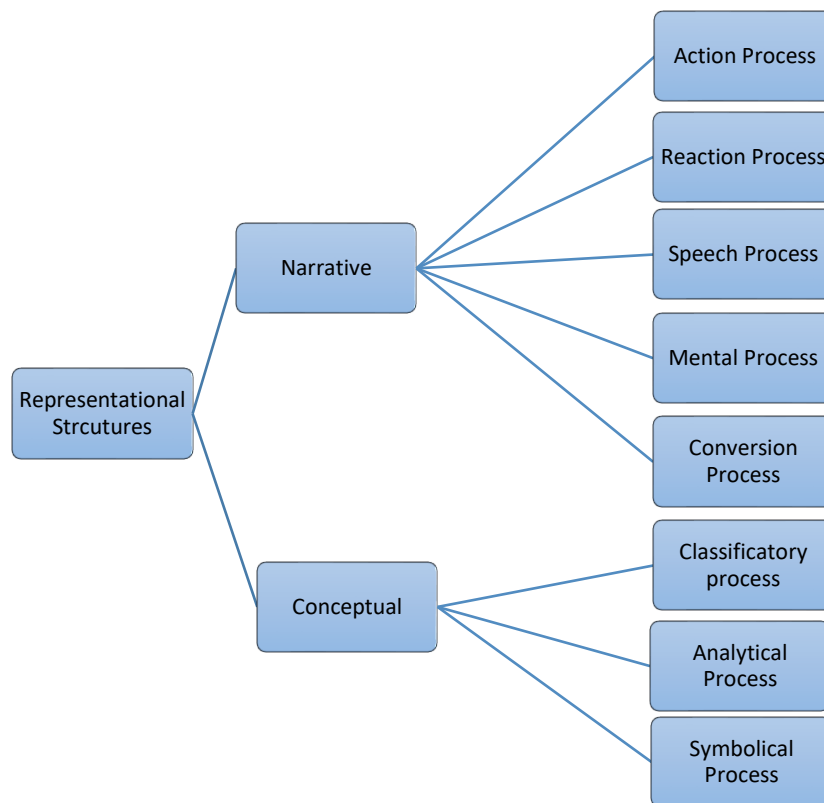


Figure 4.1. Representational Structures in Images

#### 4.6.1.1. *Narrative structures*

Narrative structures are pictorial structures that represent “unfolding actions and events, processes of change, transitory spatial arrangements” (Kress & Van Leeuwen, 1996: 79). Five types of processes can be characterized as narrative in images; these are:

*Action process.* This is a process where the Actor (from whom or which the vector departs) is represented doing something (ibid: 57). Processes can be divided into transactional and non-transactional, contingent on the presence of a “Goal” in the process. A Goal is “the participant at whom the vector is directed, hence it is also the participant to whom the action is done, or at whom the action is aimed” (p. 62). The division is analogous to that between transitive and intransitive verbs.

*Reactional process.* This is a process where the vector is formed by an eye line, guided by the direction of the glance of one or more of the represented participants

(p. 64). The participant who performs this type of process is called a Reacter; it can be a human or human-like animal with “visible eyes that have distinct pupils, and capable of facial expression” (ibid). The participant at whom or which the Reacter is looking is called the Phenomenon; the object of a Reacter’s look can be another participant or a whole “visual proposition,” (ibid). Like the action process, the process of reaction can be transactional, where the participant relates to an object/phenomenon; or non-transactional, where the participant is depicted looking at something outside the picture frame.

*Mental Process.* This is a process where the vector connects a “Sensor” (human being and animate being) with the content of their mental thought. (ibid: 67).

*Verbal Process.* The vector in this process connects the speaker with their speech.

*Conversion Process.* This is a “chain of transactional processes,” mostly common in representing natural events. The participant in this type of process always receives something and transforms it before it passing it on to another participant. Because of their double role as an Actor and a Goal of another Actor, participants are called “Relays” (p. 68).

#### **4.6.1.2. Conceptual structures**

As opposed to narrative structures elaborated on above, conceptual structures represent the “participants in terms of their more generalized and more or less stable and timeless essence, in terms of class, or structures, or meaning” (1996: 79). Conceptual structures can be classificational, analytical or symbolical processes.

*Classificational processes.* A type of conceptual process that relates participants to each other in terms of a “kind of” relations. Four types of processes realize this relation: taxonomy, flow chart, systems networks and digital networks. Here I introduce taxonomy, since it is the only process relevant to my data analysis.



*Taxonomy.* In a taxonomy, at least one set of participants will play the role of Subordinates with respect to at least one other participant, the Superordinate (1996: 81). The relation is built around a proposed equivalence between subordinates, which is expressed visually in a symmetrical, decontextualized and objective composition. A taxonomy is key in representing the world in terms of hierarchical order, ranking a phenomenon from the perspective of a single unifying term, which could be the origin of things, the most generalizing generalization, or that of the highest power (p. 85). There are two types of taxonomy: covert and overt. A covert taxonomy is a taxonomy in which the superordinate is either only indicated in the accompanying text, or inferred from such similarities as the viewer may perceive to exist between the Subordinates (p. 81). On the other hand, an overt taxonomy “includes the superordinate and takes the forms of a tree structure, with vertical orientation and the superordinate placed either above or below the subordinate”.

*Analytical processes.* An analytical process is one that “relates participants in terms of part-whole structure”. It involves two kinds of participants: one “carrier” (the whole) and any number of “possessive attributes” (the parts) (p. 89). Examples are maps, diagrams, abstract art, scientific photographs, drawings and posed photographs. Two features help identify an analytical process in a structure: first, the absence of markers of other structures; second, low modality realized in either reduced or absence of depth, use of limited or conventional color palette or doing without it, absence of background or depicting it out of focus.

*Symbolical processes.* A symbolical process is one that represents “what a participant means or is” (p. 108). These are of two kinds: symbolic attributive processes and symbolic suggestive processes. In the former, meaning and identity is represented “as coming from within,” as deriving from the qualities of the carriers themselves; whereas, in the latter, “meaning and identity as represented “as being conferred on to the carrier” (p. 112). Some of the pictorial characteristics that realize the symbolic attribute relation are being salient in the representation, being pointed at out of a Narrative Action structure or being out of place in the whole (p. 108).

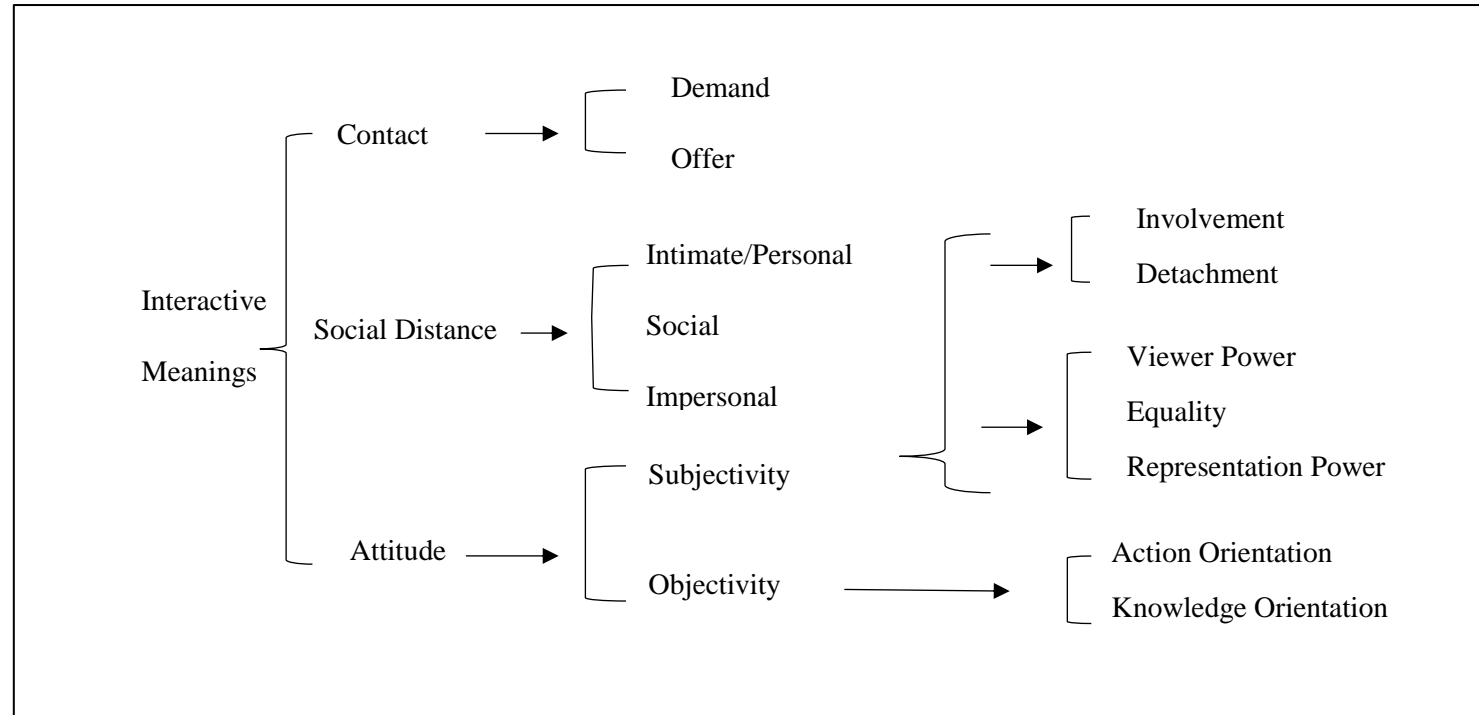


Figure 4.2. Interactive structures in images

#### 4.6.2. Interactive structure

The interactive structure is the second major image system of analysis next to the representational structure. While representational systems are concerned with the relations between the participants represented in the image, the interactive structure governs the relationships between the represented participants and the Interactive Participants (i.e., producers and consumers of the image) and the Interactive Participants among themselves. Where the relation between the producers and the viewer is concerned, there might be no ‘direct and immediate involvement,’ links between the two are retained in the image itself, a basic knowledge of the communicative resources, and a basic knowledge of the social relations and social interactions that can be encoded in the images, which all in all make the production of images and understanding them possible (1996: pp. 119-121). Figure 4.3 summarizes the hypothesized structures that engineer the imaginary relation of the represented participants with the Interactive Participants as encoded in the image.

##### 4.6.2.1. *Social interaction (Contact)*

Social interaction is a type of relation that is encoded in the gaze of the represented participant in the image. In ‘direct address,’ a contact is established between the represented participant and the interactive participant when the represented participant looks directly at the viewer. This contact is taken to denote a demand, because it “demands the viewer to enter into some kinds of imaginary relation” with the represented participant. The type of relation between the two is defined by other aspects such as facial expression and gesture. Even the absence of a direct look is significant in images, for it indicates an indirect address, where the represented participants assume the role of invisible onlooker (p. 124). In indirect address, an act of offer is made in the image wherein where the represented participant is given away to the viewer as an item of information or an object of contemplation (Kress and Van Leeuwen, 1996: 124; Van Leeuwen, 1992: 47).

#### 4.6.2.2. *Social distance*

The social distance between the represented participants and the viewer is realized in the frame size (Shot). A close shot suggests intimate and personal relation between the represented participants and the viewer, medium shot social distance, whereas along shot suggest impersonality (p. 130). Social distance is a sensitive issue in the representation of people: seeing people close up highlights their individuality and personality, positions the viewer in an intimate relation with them and suggests class inclusion. On the other hand, seeing people from a distance poses them as strangers and as types rather than individuals, and could emphasize class exclusion (Van Leeuwen, 1992: 45).

#### 4.6.2.3. *Social relation (Attitude)*

Perspective or attitude is a concept that engineers the Interactive Participant's involvement with the depicted participants in the image, which is realized in the angle of the image. Interactive Participants can either look up or look down on the depicted people, things and places, expressing power relation through the vertical angle. "Between "from above" and "from below" many gradations are possible—a scale which runs from "omnipotence" to "total subjection" (Van Leeuwen, 1992: 48). While vertical angle encodes power relations, the horizontal angle encodes a sense of involvement or detachment with what is represented. In the horizontal structure, the frontal angle realizes involvement whereas an oblique angle realizes detachment, with many positions in between expressed through variable degrees of obliqueness. A viewer invariably expresses attitude when looking at images, one that is engineered by the image producer. This is without undermining the viewer's agency in accepting or rejecting the perspective, a stance that is probably inspired by their context and background (1996: 143).

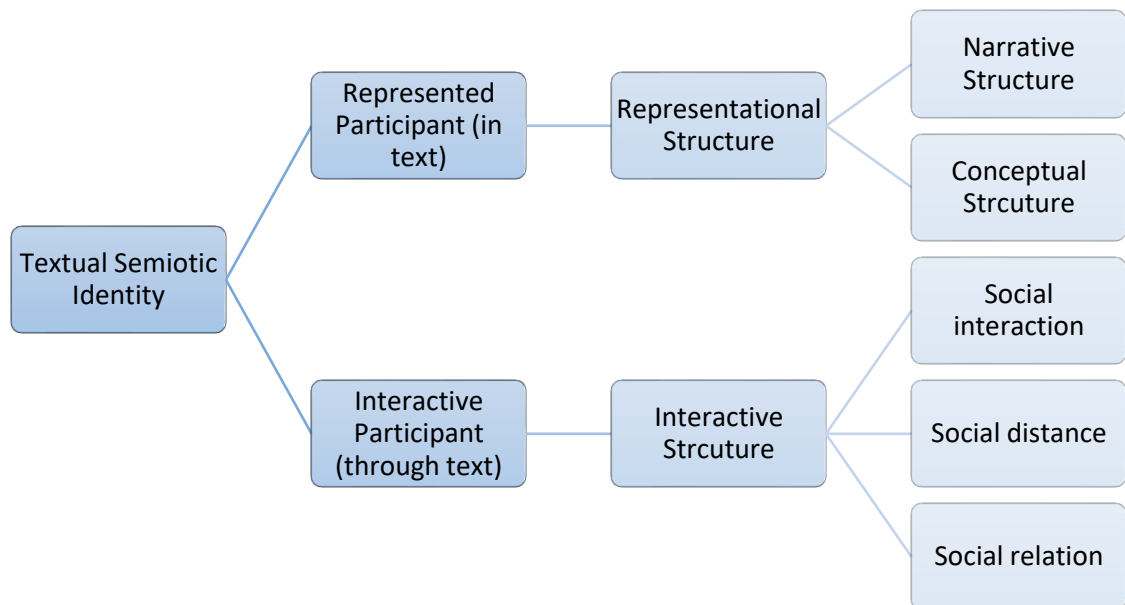


Figure 4.3. Image systems for analyzing textual semiotic identity

Figure 4.3 summarizes image systems within Social Semiotic Multimodality that can be used for the analysis of the discursive construction of Represented Participant and the discursive positioning of the Interactive Participant in any multimodal text. Despite its extensiveness, image systems are only useful for the analysis of the mode of image. Other modes of representation require their own systems of analysis.

#### 4.6.3. Analyzing the verbal language

While the social semiotic theory of multimodality does not postulate a theory for the verbal aspect of representation, the analyst is able to incorporate other available linguistic theories into a multimodal analysis. In my search for a compatible tool for analyzing the verbal language in the selected textbooks, I turned to the work of M.A.K. Halliday, especially since systemic functional grammar (Halliday & Matthiessen, 2014) has been used as a basis for analytic systems within Social Semiotic Multimodality. Of all the available range of linguistic systems addressed by

within Hallidayan grammar, I decided to focus on transitivity systems for the analysis of the verbal language in my corpus. Transitivity systems (Halliday & Matthiessen, 2014: 168) analyze the verbal language at the level of clause to show who did what to whom in what manner. Given that I will focus on changes around the representation of identity, transitivity processes provide a useful vehicle to compare the participants at the level of the type of actions with which each participant is associated. Moreover, such processes can prove useful in analyzing the agency of the participants (i.e., who does what to whom) (Machin & Mayr, 2012). Thirdly and most importantly, transitivity analysis constitutes a major component of the multimodal image systems that I am using in my study; therefore, adopting it increases the compatibility of the point of view between the visual and the verbal analyses. This helps to compare the visual and the verbal representation of the same participants using the same terminology/point of view. Both highlight two aspects in the composition (Participant and Process), and both identify the relations between the Participant and the Process, and both specify the roles which the Participant takes in the process i.e., Actor and Phenomenon.

In verbal transitivity systems, there are six types of process that arrange people's experience; processes are realized in clauses by verbs (Halliday & Matthiessen, 2014). *Material processes* describe the world of outer experience (e.g., 'open'), whereas *mental processes* describe the inner world of thoughts and emotions (e.g., 'love'). On the borderline between material and mental processes are *behavioral processes*, which represent the acting out of people's thought and emotions (e.g., 'laugh') or their physiological states (e.g., 'sleep'). *Relational processes* link one experience with another (Particularly expressed through the verbal copula, 'to be'). *Existential processes* are concerned with being and happening (Typically predicated by the phrase 'there is ...'). Finally, verbal processes are expressed by the verb 'say' and its synonyms. To decide with what process a participant is constructed, the verbal text has to be subdivided into clauses, then each verb within each clause needs to be highlighted and have its type identified.

#### *4.6.3.1. Analyzing the textual and the visual construction of agency in multimodal texts*

Agency is one aspect of identity that exhibits more instances of grammatical realization than simply verbal features (Van Leeuwen, 2008: 36). This assertion from Van Leeuwen gives more power to a grammar-based approach to the analysis of agency than verbal-based approaches. Thus, I will highlight some of the visual and textual resources in my framework that allow for the analysis of agency in multimodal texts. However, it should be clear that visual systems allow only for the analysis of the agency of the Represented Participant, since analyzing the agency of the Interactive Participant is not directly available through the text. Visually speaking, breaking down the visual structure of any photograph into Participants and Processes opens the door for evaluating the agency of the Represented Participant. In Social Semiotic Multimodality, processes can be either agentive or non-agentive. An Agentive process is a process that is set in motion by an Actor (Kress & Van Leeuwen, 1996: 69). Of the two Representational systems for analyzing the Represented Participant in Social Semiotic Multimodality (Figure 4.1), agency is more directly expressed through a Narrative structure than through a Conceptual Structure. As outlined earlier, all Narrative Processes (i.e., Action, Reaction, Mental and Speech) are agentive except Conversion.

In Narrative Processes, agency can be expressed more or less directly (p. 259). For instance, full agency can be constructed in active form through a transactional process. A less direct expression of agency can be the selection of a non-transactional process or a passive form. Visually, this can sometimes be expressed by removing the Phenomenon (Goal) from the visual composition in the representation of the process, or by selecting a Reaction Process over an Action to construct the participant with. Verbally, in any representation of human agency, selecting a material process is the strongest expression of agency. Table 4.2 identifies the agent in each verbal process type.

Table 4.1. Agentive roles in Verbal Processes

Verbal Process Type	Who is the Agent
<b>Material</b>	Actor in Transitive verbs
<b>Behavioral (borderline between material and mental)</b>	Initiator in non-transitive verbs
<b>Mental (emotive)</b>	Phenomenon
<b>Verbal</b>	Sayer
<b>Relational</b>  a. Attributive type b. Identifying type	a. Attributor  b. Assigner
<b>Existential</b>	---n/a

#### 4.7. ANALYTICAL SYSTEMS FOR OTHER MODES

Mode is the descriptor in multimodal theory that refers to the means people use for communication. Modes are treated as language and expected to realize the three Hallidayan metafunctions – ideational, interpersonal and textual (Kress, 2009). Aside from the modes of image and writing, whose analytic systems I have set out above, I will also analyze the modes of layout and color in my sampled corpus. Below I introduce the analytical systems of these modes as they are postulated in Social Semiotic Multimodality. For the visual modes i.e., image, color and layout, I have compiled, summarized, and illustrated relevant multimodal frameworks for analysis, mainly drawing on Kress and Van Leeuwen's (1996) *Reading Images*, as well as drawing on other references where the two authors or one of them developed, illustrated or exemplified the systems in works (e.g., Kress & Van Leeuwen 1998, 2001, 2002; Kress, 2009; Van Leeuwen 1992, 2006, 2008, 2011).



#### 4.7.1. Analytical framework for layout

Layout is defined as “the management of form and space” (Ambrose & Harris, 2012: 6). It plays a central part in the process of design and actual production. The importance of the act of positioning an element—visual or linguistic—in a certain place is conceived with regard to its consequences on the type of relations the element has with the other elements, with the design scheme, and the reader. From arranging elements and controlling them, layout derives a power that is considered equal to that of the content it is organizing. This power is also manifest in its ability to hide the elements or make them salient, and consequently, to help or hinder the recipient of the information presented. Judging from its role in the design, layout is usually responsible for how the reader views and receives the content in a way that directs their emotional reaction towards it (ibid).

The framework adopted here for layout analysis was first introduced in Kress and Van Leeuwen (1996) and later used in their multimodal analysis of the layout of newspaper front pages (Kress and Van Leeuwen, 1998). The framework identifies three signifying systems in layout—information value, salience and framing. Together, these systems work to perform the roles of organization and coherence normally expected from a layout (see Figure 4.4)

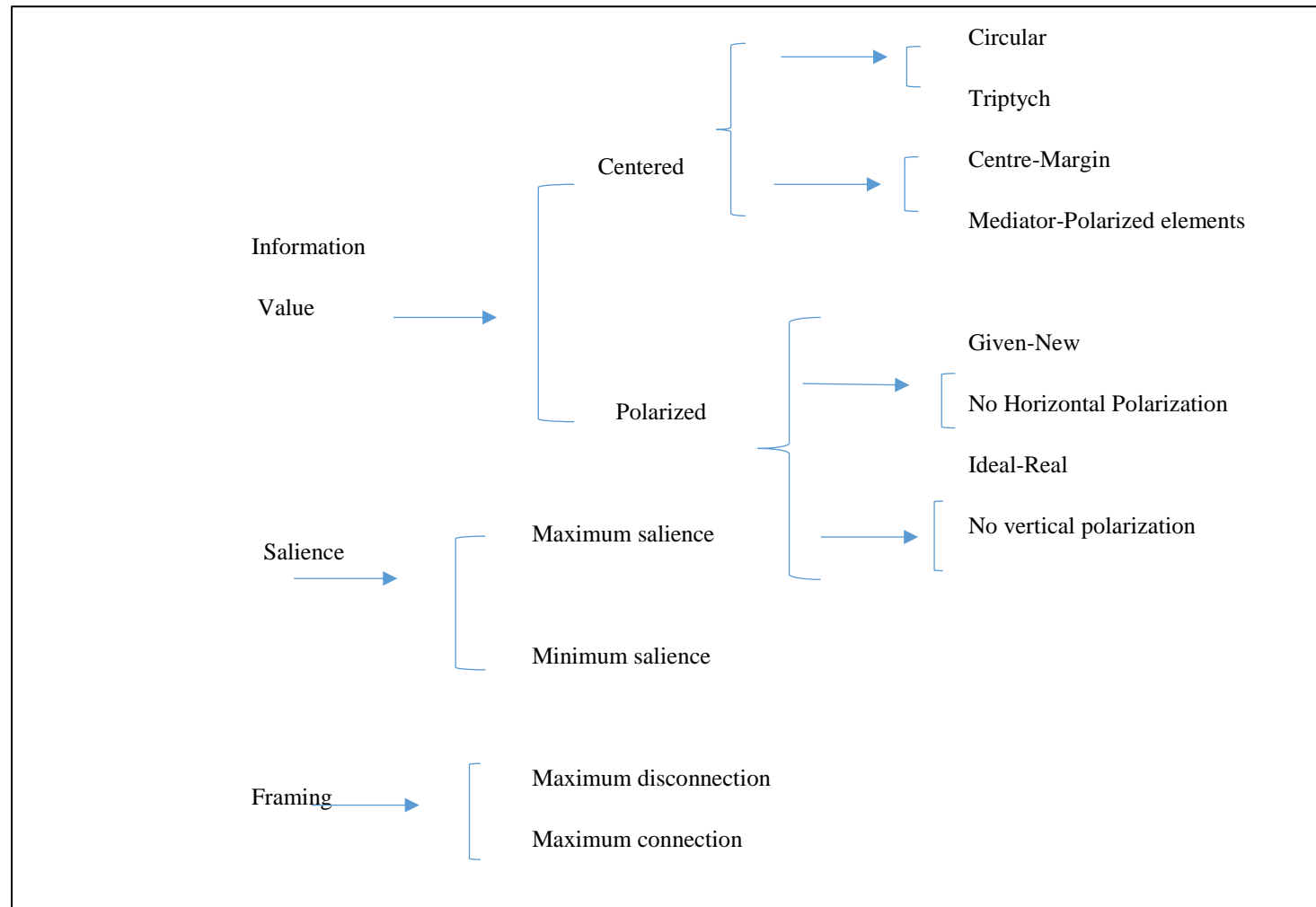


Figure 4.4. Signifying systems in layout (Kress and Van Leeuwen 1996: 224)

#### 4.7.1.1. *Information Value*

Different zones of any visual space have distinctive values attached to them. Placing an element in a specific zone within a visual space endows it with the value attached to that place. Zones are arranged according to four structures that govern their values. It is important to note that the presence of these structures in a visual site is not exclusive, for a design can employ more than one structure in a complex, even embedded order.

##### 4.7.1.1.1. *Ideal and Real.*

The Ideal and Real are two contrasting values that are realized in the mode of layout through the vertical polarization of elements. Elements placed on the upper section of the paper are presented as Ideal, while those in the lower section as Real. Parallel values of the Ideal are the general, the theoretical and the abstract. Equivalent values of the Real are the practical, the empirical and the pragmatic. The term Ideal should not necessarily incite a positive value judgment. The value judgment of the Real/Ideal model is mostly culturally determined, and to a lesser degree by the text itself. Kress and Van Leeuwen (1998) explain how a certain culture may be said to have a preference for real and pragmatic values, which in turn influence the preferences and tendencies in information structuring in general within that culture; however, the context of the immediate text is also important, for that value for the real and pragmatic could be easily suspended in a religious or inspirational texts (ibid).

##### 4.7.1.1.2. *Given and New.*

The Given-New structure operates in layouts that use the left and right of a horizontal structure to contrast or oppose elements. In the Western culture, the Given-New structure is realized in visual communications, including writing, as a left-right structure. The same can be said about the mode of layout. Therefore, in any design, information placed on the left of a horizontal structure corresponds to the value of Given, while those on the right to the value of New. Presenting a piece of information

as Given is an automatic subscription to the assumption that the reader is familiar with it. A similar assumption is made about the reader's knowledge of (or lack of knowledge of) information placed on the New side of the structure (Kress & Van Leeuwen, 1998).

#### *4.7.1.1.3. Centre and Margin.*

Some layouts make use of Center/Margin structure by placing an element in the middle of the page and surrounding it by other elements, placed at the margin. The Centre/Margin structure can be activated even when the middle is evacuated i.e., in 'absentia' (Kress & Van Leeuwen 1996 & 1998). The relations between the elements in the Centre/Margin structure are usually symmetrical, where the Margin is reinforcing the status of the information at the Centre. However, in a circular variation of this model, the Centre/Margin combines with Given/New or Ideal/Real to create a polarized structure. Preference for a polarized model (Given/New, Ideal/Real) or Symmetrical model (Centre/Margin) is again a cultural matter. Kress and Leeuwen note that in Western culture, there is a preference for polarized structures. However, symmetrical structure is still popular in the East. (Kress & Van Leeuwen 1998: 196-198)

#### *4.7.1.1.4. The Triptych.*

In a triptych model, there are three parts (see Figure 4.5), sometimes with a salient central piece. In polarized triptychs, the layout activates two structures simultaneously, the Centre/Margin and Given/New, provided there is a polarized relation between the left and right/upper and lower parts of the Margin. In some variations of this structure, the central piece acts as a link between the polarized elements on the Margin (ibid).

#### *4.7.1.2. Salience*

Another function performed by layout in visual spaces is assigning salience to the elements in view, thus allocating to them more importance and attention than others. Many factors contribute to the salience of the elements, such as visual cues and

cultural factors. Of the visual cues, size, sharpness of focus, amount of details, tonal contrast, color contrast, as well as placement in the visual field and perspective, play important roles in determining the salience of the elements. Likewise, cultural factors as the appearance of human figure and the exploitation of a cultural symbol contribute to the salience of elements (ibid). The salience generated by the layout cues can sometimes override that endowed through positioning.

#### **4.7.1.3. Framing**

##### *4.7.1.3.1. Connecting and disconnecting items.*

Disconnecting items in a layout can be achieved in different ways such as frame lines - the thicker, the more disconnected the elements are - discontinuity of color or shape, or by just allowing an empty space between framed elements. Connecting items, on the other hand, can be realized through the repetition of formal features of the connected elements, or by vectors formed by either the features of the depicted objects or by the tilting of layout elements. Kress and Van Leeuwen stress that connection and disconnection are a matter of degree: elements can be either weakly framed or strongly framed. Strongly framed elements are usually presented as independent units of information (1998: 203).

##### *4.7.1.3.2. Reading paths.*

The layout of a text encodes reading paths for the hypothetical reader to follow; these paths can be either linear or non-linear, based on the type of the text read. In densely printed pages, for instance:

... reading is linear and strictly coded. Such pages are read, at least first reading, the way they are designed to be read: from left to right and from top to bottom, line by line. Any form other form of reading (skipping, looking at last page to see how the plot is resolved...) is regarded as a form of cheating and may produce a faint sense of guilt in the reader (ibid: 205).

Reading paths in multimodal texts are not necessarily linear, the shape of which is influenced by the salience of the elements on the texts and any accompanied reading

guidance. The salience of any element is influential in setting up the reading path as it directs it from the most salient elements to the next more salient. Some texts, like school textbooks, provide reading guidance on page; these also are counted influential in mapping the reading path.

#### 4.7.2. An analytical framework for color

In social semiotic multimodality, color is a meaning-making resource. The meaning of individual color is contingent on its materiality and the social context of its use, which makes a systematic analysis of its use attainable. Below are the semiotic resources that make up the materiality of mode of color.

##### 4.7.2.1. *Value*

The scale of value runs from a maximum light (white) to maximum dark (black).

##### 4.7.2.2. *Saturation*

This is a scale that runs from the most intense, pure manifestation of color to a complete desaturation achromatic grey (Van Leeuwen, 2011: 61). Saturation expresses the fullness of an emotion in a scale that ends in a complete subdued, toned down emotion.

##### 4.7.2.3. *Purity*

This is a scale that runs from “maximum purity of undiluted color to maximum hybridity and mixedness” (ibid.).

##### 4.7.2.4. *Temperature*

This is a cold-warmth continuum that runs parallel to red-blue scale, with red associated with foregrounding, warmth, salience and energy, while blue with coldness, calmness, backgroundness and distance.

#### *4.7.2.5. Transparency*

This is a scale that runs from “transparent to opaque, via translucency” (ibid: 62). Determining on the transparency of a color is congruent on its ability to show things in the background of it. A color is transparent when light can pass through it and is opaque when it blocks light.

#### *4.7.2.6. Luminosity*

The luminosity of a color lies in its ability to glow (radiate) from within. Luminous colors are lighter and more strongly saturated, while the less luminous are the darker and the less saturated. Projected colors are more luminous than surface colors. Luminous colors are seen in different cultures and time to signify splendor, glamour, supernatural, divine, eternal.

#### *4.7.2.7. Luminescence*

This is a humanly produced attribute, which describes how color is emitted directly by a light source (ibid: 63), such as the light emitted by neon advertising, the radiance of television, and the brightly lit skyscraper.

#### *4.7.2.8. Lustre*

This is a quality that results from light reflection of surface color (rather than being emitted by light source). Examples are “the gloss of expensive magazines, the metallic sheen of motorcars and the shine of marble.” Light and ability to lighten up is key in its meaning potential (ibid.).

#### *4.7.2.9. Modulation*

This scale runs from fully modulated (fully textured with tints and shadows colors to flat colors as in strip comics). Modulation is quality that can describe a single color or a color scheme. Modulated colors can be useful for naturalistic depiction, it can show concern for details, which can be interpreted as “nuanced,” “subtle” and “variegated,”

or as “fussy” and “over-detailed”. Flat colors, on the other hand, are used to signify the essential meaning of things, it can also be used to denote simplicity and boldness. They are considered calm and used to scape naturalism (ibid: 64).

#### 4.7.2.10. Differentiation

This scale runs from monochrome to maximally varied scale. High differentiation can mean diversity, exuberance and adventurousness while low differentiation can indicate restrain.

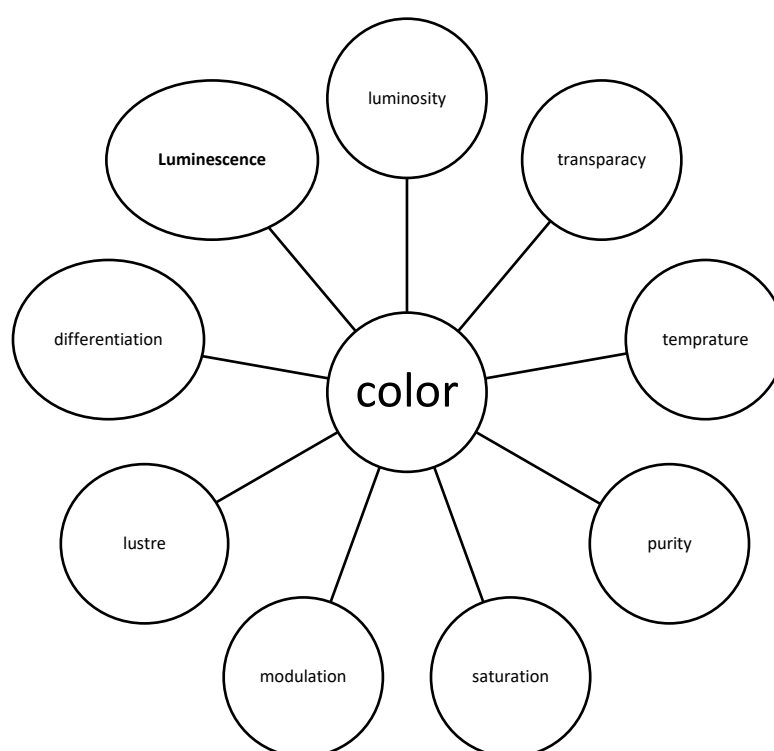


Figure 4.5. Parametric system of color

## 4.8. CONCLUSION

This chapter has presented a detailed account of the research design, research questions and the visual and verbal analytical frameworks adopted in this study. It also introduced my proposed approach for analyzing textual semiotic representation of identity in ELT textbooks. The following chapter will give an overview of the corpus and will detail the sampling procedure.



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## 5. Chapter Five: Overview of Corpus and Sampling Procedure

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### 5.1. DATA SELECTION AND SOURCES

Research guides suggest that data selection be motivated by the researcher's topic and research questions. To encourage a principled selection of data, the rationale for the data selection should address the following questions: "Why this site? Why these data? And why not another site or other data?" (Sunderland, 2004: 438). For the remainder of this section, I will use these questions as a guide while introducing my selected data sources and presenting the rationale behind selecting them.

There are two kinds of data site from which data can be drawn: physical (e.g., schools, hospitals, etc.) and epistemological (e.g., textbooks, research papers, etc.) (Sunderland, 2004). In this thesis, where I look into the discursive realization of the process of localizing global ELT textbooks, especially around the semiotic representation of the identity of the represented human participants, I select an epistemological site that features this phenomenon. My data are all textual, taken from three geographical editions of the Oxford University Press *New Headway* series. Created by Liz and John Soars in 1986, the series has, to date, four chronological editions (Table 5.1).

Table 5.1. Headway editions (adapted from Freeman, 2014)

<i>Headway Edition</i>	<i>Year of Publication</i>
<b>Second edition</b>	1996
<b>Third edition</b>	2003
<b>Fourth edition</b>	2009

*Note.* Starting from the Third Edition, *Headway* is renamed *New Headway*

With 70 million copies sold to more than an estimated 100 million adult learners in more than 127 countries (Scott, 2011), the *Headway* course book is already central to the English language experience in many parts of the world, so much so that it is considered a "cultural icon of TESOL" (Holliday, 2005: 41). With its huge success,

the series has become a trendsetter in the ELT textbook market and as such cannot be ignored in any serious critical examination of global ELT textbooks. Part of the success of the series can be attributed to its marketization strategy. This depends on producing customized editions (Gray, 2002) that help overcome the cultural and ideological obstacles that could slow or prevent its penetration into new markets. Another successful marketization strategy noted by Gray (2007) is the series' refined deployment of colored photographic images, a trend that has dominated ELT textbook production in the last three decades.

The sample selection for this study is from one chronological edition of the *Headway* series, *New Headway Third Edition*, in order to ensure like-for-like comparisons between different geographical editions. Although the latest edition on the market is the fourth edition (see Table 4.1), the adaptations I selected here are all from the third edition for the following reasons. First, despite the appearance of the fourth edition, the third edition and its adaptations are still widely in use, particularly in the context of Saudi Arabia, where at least four state universities were using the textbooks in their English teaching programs at the time this research started.<sup>3</sup> Universities usually commit to using certain ELT textbooks for a certain amount of years (generally five) once they select them, abiding by contracts, in exchange for free copies, a teacher training package and a customization service. Similar localized editions were not available for the latest, fourth edition of *New Headway*. Diana Hicks, an ELT textbook researcher and writer, refers to this process of localization as part of the add-on strategy ELT textbook publishers use to extend the market value and shelf life of a course book: "These 'add-ons' serve a variety of purposes: they are used to justify further re-launches of the original course book, to be given away as free offers to encourage decision makers to adopt the course book and create a materially aspirational climate in pedagogic communities" (2000: 4).

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<sup>3</sup> Personal conversations with teachers in a number of main Saudi universities (KSU in Riyadh, UQU in Makkah, and Jizan University in Jizan, 2014).

My selected data perfectly fits the description of this “add-on strategy” referred to in Hicks’ research. The books I selected – *New Headway Third Edition* and its two adaptations – carry different titles, signifying the differences among them: *New Headway* (2003), *New Headway Plus* (2006) and *New Headway Plus Special Edition* (2011). *New Headway* (2003) is the Global Third Edition of the textbook, *New Headway Plus* (2006) is an adapted edition especially made for the Middle East and North Africa. *New Headway Plus Special Edition* (2011) is an adapted edition for the Saudi market. The last of these comes with the following support resources: workbook with DVD-ROM, supplemental intermediate speaking materials, reading circle stories, supplemental intermediate writing pack for additional writing support, learning management system (LMS) for online practice,<sup>4</sup> accessed with the student’s access code found in the back of the student’s book.

At the commencement of the study, the third edition was at the peak of its penetration into the Saudi market. At least four large state universities in Saudi Arabia were using *New Headway Plus* (2011) in their English language programs, attracted by the textbooks’ embodiment of communicative language teaching methodology (a requirement set by accreditation agencies) and a package that includes a customized edition, free teachers’ copies and free teacher training workshops. The design of the package realizes the marketing strategy referred to in Chapter Two, and which large ELT publishing houses adopt to penetrate into new ELT textbooks markets (Hicks, 2000; Gray, 2007, 2010a; Meccawy 2010).

*New Headway* (2003) is the Global Third Edition of the textbook. The blurb of *New Headway Plus* (2006) clearly states that it is an adapted edition, especially made for the Middle East and North Africa. However, the blurb of *New Headway Plus Special Edition* (2011) does not (nor does any part of the book for that matter) similarly explain its existence. While *New Headway Plus* (2006) is clearly a geographical adaptation, as stated in the blurb of the book, it is hard to say the same about *New Headway Plus Special Edition* (2011), especially as the blurb of the book avoids

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<sup>4</sup> Available at [www.headwayplusonline.com](http://www.headwayplusonline.com)

explaining what the Special Edition is about. The close similarity between *New Headway Plus* (2006) and *New Headway Plus Special Edition* (2011) strongly suggests that it is an additional adaptation of the already adapted Middle Eastern Edition; however, this suggestion should be made with caution, for there are instances, though few, where the *Special Edition* retained pages from *New Headway Global Edition* at the expense of their equivalents in the Middle Eastern Edition. Since both *New Headway Plus* (2006) and *New Headway Plus Special Edition* (2011) are clearly adaptations, I will use *New Headway* (2003) as the prototypical copy in my analysis.

Not only does my data include three editions, it also consists of textbooks for four levels of abilities. The syllabus within each level is based on assigned gradual difficulty of linguistic input (grammar, vocabulary and everyday expression) and integrated linguistic skills (reading, speaking, listening and writing). Originally, the Global Edition of *New Headway* (2003) had six levels: Beginner, Elementary, Pre-Intermediate, Intermediate, Upper-Intermediate and Advanced levels. *New Headway Plus* (2006), on the other hand, features one less level, containing Beginner, Elementary, Pre-Intermediate, Intermediate, Upper-Intermediate levels only. *New Headway Plus Special Edition* (2011) has even one level less, containing Beginner, Elementary, Pre-Intermediate and Intermediate levels. To allow a like-for-like comparison, only four levels from each edition were considered; these levels are Beginner, Elementary, Pre-intermediate and Intermediate.

The total number of books under consideration for this study is therefore 12 books. I decided to consider the books for the four levels of ability in my sample because they are all taught in the one-year intensive English language program for first-year students in the Saudi universities that adopt the textbooks. Having all been subjected to change as part of the process of localization of the textbooks, the books of the four levels of ability in each edition create a wider pool for the instances of localization. Sampling from this wide pool can create an environment of internal validity for the analysis, which, in turn, can facilitate giving a rounded evaluation of the phenomenon of localization.

Finally, selecting textual data translates my intention to research the product and not the audience, a decision that allows the analysis to be centered on the textbooks. In analyzing the textbooks, I do not take them as “transparent reflectors” of their users’ habits and background (Eggins & Iedema, 1997: 166), but rather as semiotic constructs, whose analysis can reveal the working assumptions of the writers and the editors and their positioning of their audiences.

## **5.2. SAMPLING PROCEDURE**

Epistemological sites have a hierarchy that extends downwards from the site (which can be either material or conceptual) to data sources, down to data-sampling (actual data) (Sunderland, 2006: 74). ‘English Language Teaching Textbooks’ is the broad material epistemological site for my study, and ‘global ELT textbooks’ is the sub-epistemological site. Having described the epistemological site and data sources in the previous section, this section concerns itself with describing the actual sampled data, my sampling technique and its rationale.

A typical unit in each textbook starts with a title page and ends with a page on Everyday English (i.e., a practice on social language exchange); in between these two sections, each unit features variable texts around selected language skills that do not follow a uniform structure across all units. Each unit in the *New Headway* series is devoted to a separate topic; there are no running themes or common characters that link the chapters together. Each individual unit showcases many independent texts, of various types (visual, audial and written) around many different characters, in different settings; these texts individually present different constructions of the chapter’s main topic. This basic structural description of the textbook and textbook units applies to all units in the three editions in my study (i.e., the Global Edition, the Middle Eastern Edition and the Special Edition).

The changes among the three selected *New Headway* editions (i.e., the Global, the Middle Eastern and the Special Editions) which realize the phenomenon of localization mostly take place at the level of the page. They do not concern the basic structure of the units of the textbooks, which remains largely constant in all editions.

Based on this inductive comparison, I decided to select the page as a unit of analysis. Aside from consideration of what is representative of change in the corpus, there were technical considerations related to making empirical decisions about the appropriate smallest unit for the multimodal analysis i.e., whether this should be at page-level, or at the level of larger or smaller unit. A review of the literature of empirical multimodal studies validated my decision as it showed that the page is the most widely used unit of analysis in multimodal textbook studies (see Van Leeuwen, 1992; Peled-Elhanan, 2012).

### 5.2.1. A multimodal page from an ELT textbook

A typical page in the corpus consists of discrete texts of different types arranged on the site of display (page). These texts can be images and written language in addition to references to audial records of narratives and dialogues that may or may not appear on the page, but whose transcripts are always appended to the book. The variation extends to the type of verbal text included, encompassing different genres: some are personal narratives or third-person descriptive accounts which may or may not work as stimuli for questions stems. A considerable amount of the written text encompasses a variety of kinds of language exercises. Material examples of conceptual cohesion such as running themes, narratives or recurring characters are absent i.e., not utilized to link the discrete textual items on the page. This leaves the multiple texts essentially in a state of disconnection where cohesion is only visually retained through the selection and use of layout and color resources.

Layout, especially framing resources, is largely used to link items meant to be presented as one unit or as an independent *text* that is set apart from other items on the page. The text can be described a *multimodal text* when more than one mode is used in it (e.g., a combination of written text, images and color). Framing resources such as lines and unanimous background color are used for this purpose. Apart from the meaning potential of color in building up the meaning of the *multimodal text*, color is used on the page to create cohesion alongside framing. One example is how repeatedly uniformed colors for the headers are used to mark off different sections in the overall structure of a Unit.

### 5.2.2. Sampling method

Having decided to follow the lead of previous studies and select the page as the unit of analysis, I needed to ensure the element of comparability was present throughout my sample selection. The comparability factor, necessary for the study of localization, is heavily reliant on structural consistency. In my selected data, the title page is the only stable part out of all the parts that make up a typical unit. This is because the order of pages varies from one unit to another, even in a single edition. No other page of any kind exhibits a similar formal consistency in all units and all editions in a manner that can legitimize using it as a reliable comparison point. Choosing the title page as a sampling unit as well as the unit of analysis has an additional merit suggested by the findings of a pilot analysis I conducted in the initial stages of this research. The findings emphasized the importance of the functional relation of the title page to its respective unit. The title page carries the unit's title that encapsulates its main topic, and thus provides a conceptual linkage to the diverse texts the unit encompasses, in a manner that recalls the function of a magazine cover page. Indeed, the title pages can be said to be carriers of the textbook's "discourse topics" (Van Dijk, 1977); therefore, sampling this way can shed light on the variety of the topics covered in the textbook; and by virtue of comparison between editions, it can unravel the discourses that mediate the presentation of these topics in each edition of the textbook series.

The average number of units in the selected textbook editions ranges from 12 to 14 units. With four different levels of ability and three editions, the total number of title pages is 312 (see Table 5.2). A detailed qualitative study such as this one carried out in this thesis requires a smaller number of pages. In the following paragraphs, I will describe how I downscaled that number, arriving to my actual sample.

Table 5.2. Data size and sampling

	Total number of double title pages	Title pages on young people	Title pages on family	Title pages on individuals
<b>Beginner</b>	14	Unit 5, 11,	Unit 4, 14	Unit 1, 2, 3, 6, 7, 8, 9, 10, 12, 13,
<b>Elementary</b>	14	Unit 7, 9, 11, 12	Unit 2, 6	Unit 1, 3, 4, 5, 7, 10, 14
<b>Pre-Intermediate</b>	12	Unit 9	Unit 2, 4, 5,	Unit 1, 6, 7, 8, 10, 12
<b>Intermediate</b>	12	Unit 4, 9	Unit 5, 8, 10	Unit 3, 6, 7, 9, 11, 12
<b>Total Units</b>	52	9	10	29
<b>Total pages (units x 2)</b>	104	18	20	58
<b>Total number of pages from all editions</b>	104 (x3 editions) = 312 pages	18 (x3 editions) = 54 pages	20 (x3 editions) = 60 pages	58 (x3 editions) = 174 pages

Firstly, I aligned the sampling criteria with my research aims. For instance, in keeping with the first research aim that looks into the phenomenon of the localization of ELT textbooks, the criteria of comparability and structural consistency were highlighted, as we have seen, and resulted in the decision to sample only title pages. Likewise, in keeping with the second research aim that concerns the multimodal identity construction of the *human participants* represented in ELT textbooks, the criterion of representativeness was observed and resulted in modifying the first decision and selecting only title pages with a representation of human participant(s) (see Table 5.2). This resulted in eliminating all the cases that do not have human participants as their focus of representation.

The cases in which human participants were represented then coded to three identity categories: *youth*, *family* and *adult individuals*. By *youth*, I mean represented human participants who are younger than adults, a category that describes children and teenagers. By *family*, I mean the representation of the basic collective identity that revolves around a couple with or without offspring. By *adult individuals*, I mean the representation of human participants as grown-up individuals identified in the text as 18 years of age or older. In the following section, (5.3), I give an overview of the corpus that consists of all the nominated cases organized according to three identity categories: *youth*, *family* and *adult individuals*.



Secondly, in selecting cases for qualitative multimodal critical discourse analysis, I implemented *purposeful sampling*. As a qualitative inquiry, I align the purpose of this study with that of providing a quality in-depth analysis of purposefully selected small samples (Patton, 2002: 230). Indeed, sample size is an open question in qualitative inquiry. The credibility of small-scale purposeful sampling should not be judged on the basis of the logic, purpose and recommended sample sizes of probability sampling but instead according to the rationale of the study (ibid: 245). Validity in qualitative inquiry should be judged more with “the information-richness of the cases selected and the observational/analytical capabilities of the researcher than with sample size” (ibid).

What is described as *bias* and considered a weakness in quantitative analysis, where statistical probability is relied on, is actually considered a strength in qualitative analysis. That is because selecting information-rich cases for study in depth by purposeful sampling aligns with the goal of seeking an in-depth understanding rather than empirical generalizations in qualitative study (ibid.). By using purposeful sampling, I understand that the scope of my findings are not to be overgeneralized and that the context of the research should always be cited and considered in discussing the findings. The limited scope of generalization in this and similar qualitative purposeful sample studies is always counterbalanced by the information richness of the cases and the quality and depth of the analysis, both of which are necessary to understand the phenomenon under investigation. In the next section, I will provide an overall review of the corpus of nominated cases of change, thematically presented according to the identity category of youth, family and adult individuals. After reviewing all the nominated cases, I will introduce my selected focal cases and the rationale for their selection.

### **5.3. CHANGED REPRESENTATIONS, CHANGED DISCOURSES: AN OVERVIEW**

This section provides an overview of the actual corpus of all title pages that had representations of human participants (cf. Table 5.2) and were subject to change in the localized editions (henceforth ‘nominated’ title pages). I call each instance of

changed nominated title page (and its localized equivalents) in this corpus a *case*. All cases were coded based on their subject of representation to three identity categories: *youth*, *family* and *adult individuals*. As described above, by *youth*, I mean children and teenagers; by *family*, I mean a couple with or without offspring. By *adult individuals*, I mean human participants who appear to be 18 years of age and older.

### 5.3.1. On Youth

The Beginner level features fourteen units, the title pages of two units (Unit 5 and Unit 11) have youth as the focus of representation. The title page of Unit 5 (pp. 32-33) feature individual micro narratives about people's preferences. The longest multimodal narrative featured is on Harvey, a pre-teen boy, who narrates his preferences in sport and food. The multimodal text consists of a photograph of Harvey armored in a hockey kit, along with a gapped text and a reference to audio text. On the opposite column, a multimodal text compares Harvey with his sister in terms of food and sport items. Localization for the Special Edition kept the first multimodal text on Harvey unchanged, but removed the photographs from the second multimodal text on him and his sister.

The title page of Unit 11 (pp. 80-81) features micro narratives about people's individual abilities. The longest narrative is about young Oliver. In one page, there are two photographs of Oliver: one is a Conceptual photograph where he is posing with a laptop, and the other is a Narrative photograph, where he is baking with his grandmother. On the opposite page, Oliver is interviewed by Dominique about his abilities. The multimodal text consists of a gapped written conversation, an audio text, and a photograph of Dominique and Oliver talking. The students are guided by comprehension questions and asked to practice a conversation with a partner. Localization for the Special Edition objectified the visual representation by replacing Oliver and Dominique's photograph with a picture of color pencils and a chocolate cake, symbols of what Oliver can do.

The Elementary level also features fourteen units, four of which have title pages on the representation of youth (Unit 7, 9, 11, 12). The title page of Unit 7 (pp. 52-53) narrates the success story of child star Shirley Temple Black. The multimodal text

consists of audio, written texts and three photographs. The localization for the Middle Eastern and Special Editions replaces Shirley with Mattie Smith, an American cotton laborer. The title page of Unit 9 (pp. 66-67) has children Daisy and Piers narrating their food preferences. The multimodal text on their representation consists of a centered photograph of the children and a variety of food and drinks, reference to an audio text and comprehension exercises. In one exercise, students are asked to relate to the text by talking about their own food references.

The localization for the Middle Eastern Edition relocates the photograph of the children on the opposite page, furnishing the photograph with a formal school setting. The photographs of food are now in low modality. Exercises that engage the students are the same. The localization for the Special edition enhances the modality of the photograph on food, numerates the items and arranges them in columns. It also replaces Piers and Daisy with two older, college-age male Represented Participants. Layout-wise, information about the food and an exercise on it are located on one page; information on the Represented Participants, their photographs, conversations and related comprehension exercises are assigned to the opposite page.

The title page of Unit 11 (pp. 82-83) has eight individual photographs, four of them are of children or teenagers. Students are asked to interact with these representations in two ways: first to describe them using limited but positive descriptors such as (pretty, good-looking, handsome and tall) in addition to describing their clothes and the activities represented. The second way is through questions that demand them to describe themselves. The localization for the Middle Eastern Edition changed the visual representations but kept the channels that guide the students' interaction the same. There are now nine discrete individual photographs, with either older or much younger ages represented. In fact, two of the photographs now are of young children. The localization for the Special Edition added a further representation of children, but the age target remained the same.

The title page of Unit 12 (pp. 90 – 91) is about the future plans of Jack, 11-year-old, set to be compared to that of his 58-year-old trainer, Danny. The multimodal text on Jack consists of a photograph of him in his football kit, an audio text, comprehension questions, and questions for the students about their future plans. The localization had

the same multimodal structure but a different visual text, one of Rosie, a pre-teen girl who is learning to play a double bass with her teacher Miss Bishop. The localization for the Special Edition brought back the example of Jack and his sports teacher. In both examples of localization, the overall structure of the multimodal text remained the same, including the part where the Interactive Participant is asked to relate him/herself to the representation and talk about their future plans.

The Pre-Intermediate level features twelve units, only one of which has its title pages on youth (Unit 9). The title page of Unit 9 in the Global Edition narrates the decision of James and Jessie, both 18, to travel the world on a gap year before starting university. In each character's distinct plan, they are strategically planning for the gap year: they both want temporary work to save money for their upcoming trips. The multimodal text consists of two portraits of the Represented Participants in the open, each on a separate page, two separate audio texts on each with comprehension exercises, one involving the reader to strategically plan and weigh up the options for goals that revolve around studying and money making. The localization for the Middle Eastern Edition has replaced James and Jessie with two friends, Clare and Sally. Not only did it replace the Represented Participant but it also forged a relationship between the two that did not originally exist, and modified travelling in the lesson so it became with a friend instead of solo travelling. The gap year incentive remains, but the strategic planning for it by engaging and saving from a temporary work does not exist. The localization for the Special Edition kept the same changes introduced in the Middle Eastern Edition but changes the gender of the travelling friends.

Of the twelve units of the Intermediate textbook, two units have their title pages on youth (Unit 4 and Unit 9). Unit 4 (pp. 30- 31) has two girls indoors discussing what it means to be a teenager. The multimodal text consists of photographs of the teenagers on one page, and two photographs of Lindsay's parents on the opposite page, audio text, gapped text for the students to fill in after listening and an exercise that simulates students to talk about themselves and their parents. The localization for the Middle Eastern Edition did not change anything. However, the localization for the Special Edition has replaced the Represented Participants, their gender and their

visual representation. Unit 9 (pp. 70-71) is on one teenager's problem sent to an agony aunt. The multimodal text consists of a visual representation of an agony aunt but not the teenager, written and audial texts and comprehension exercises. The localization for the Middle Eastern Edition changes it to the representation of the agony aunt and that of the teenager and their problem. The localization for the Special Edition removed the page altogether.

Table 5.2 shows that young people are the least represented identity category in the sampled data. This can be explained by the probability that these textbooks are not targeting students of this age but rather older age groups. Reviewing the nominated cases also points to the fact that even within the nominated cases, the representation of young people is given less physical space on the site of representation. The representation of young people is either formatted in micro narratives or adjoined to that of the older group of Represented Participants. Cases that are principally micro narratives make less substantial cases for analyzing representations. In seeking information-rich cases, I opted for longer and hence more developed narratives even if the representation of youth was structured on the page in conjunction or in comparison with that of older Represented Participants. To make up for the potential loss in coverage because of this, I decided to select three focal cases for the analysis of youth identity construction instead of two as for family and adult individuals. On this basis, I selected Unit 4 from the Intermediate level, Unit 7 from the Elementary level and Unit 9 from the Intermediate level.

### 5.3.2. On Family

The Beginner level features fourteen units: the title pages of two of them (Unit 4 and Unit 14) have family as the focus of representation. In Unit Four (pp. 24-25), a nuclear family of four are represented through three photographs: one of the family, one of the mother and one of her place of work. In addition to the photographs, a group of discrete verbal texts contributes to (overall) representation: one is a descriptive passage of the family and a number of related comprehension exercises. The localization for the Middle Eastern Edition kept the representation as it is, but the localization for the Special Edition replaced the visual representation and kept the

verbal ones intact except where the names of the family members are concerned. The second case from the same level is Unit 14 (pp. 104-105). The double title page is of a family of two: Bill and Gloria Bigelow, two American seniors, who go on a seven-day tour in Europe. The multimodal text on the family consists of two images: a map and a photograph of the couple. A verbal text holiday plans in the form of bullet points and a number of comprehension questions on the couple's intentions accompanies the images. The localization for the Special edition replaced the photograph of the couple with four photographs of European landmarks and kept the verbal text intact.

The Elementary level also features fourteen units, two of which have their title pages on family representation (Unit 2 and Unit 6). Unit 2 (pp.12-13) is a rare example of using the characters to link pages beyond the title page. The multimodal representation consists of three discrete multimodal texts on three people, two of whom are introduced as siblings. The third, Patrick, has his family introduced in the following page. The students are then asked to talk about their families in the context of four shots of unidentified families from different parts of the world. The localization for the Middle Eastern Edition introduced a set of new siblings, kept the piece on Patrick but opted for a different visual representation of him and his family. It also changed the set of photographs which the students are asked to relate to in the practice page. The localization for the Special Edition repeated a similar series of changes in addition to removing the photographs of the siblings. A second case from the same level is Unit 6 (pp. 44-45). The multimodal text in this case consists of five discrete photographs, the largest of which is of a family of four gathering in the kitchen, where the father and two children cheer for the dancing mother. The other four photographs are of children undertaking different activities (walking, drawing, writing, singing, playing the drum and dancing). The verbal text consists of two parts, a group of five descriptive stretches of language on the photographs and a gapped exercise. The localization for the Middle Eastern Edition removed the family theme and introduced older Represented Participants with different activities (skiing, using a computer, swimming, speaking Japanese, spelling and understanding). It also changed the modality of the images (i.e., from photographs to cartoons). The localization for the Special Edition kept the low modality of images (i.e., cartoons) from the Middle Eastern Edition but introduced better defined sketches. It also

slightly modified the activities with which the participants are represented (skiing, playing chess, swimming, speaking Japanese, and drawing, writing and understanding).

The Pre-Intermediate level features twelve units, three of which have their title pages on the family (Unit 2, 4 and 5). Unit Two (pp. 14- 15) carries the representation of Ann-Marie Boucher's family, whose life is set out on the opposite page. The multimodal representation of Ann-Marie Boucher's family consists of three visuals: one of the couple, one of their hotel business and one of them engaged in winter sports. These in addition to two written descriptive passages that the students are asked to engage with and put in the right order. The localization for the Middle Eastern Edition removed the personalized comparison of two countries (Canada and China) and introduced a comparison between three countries from a third person impersonal point of view. The multimodal text consists of five photographs and three gapped written texts. Students are asked to identify the countries and talk about their own countries. The localization for the Special Edition kept the third-person objective presentation of the photographs and the written text and only replaced one photograph. The title page of Unit Four (pp. 30-31) is of a nuclear family, with the wife in the kitchen and the father in the grocery store, coordinating grocery shopping over the phone. The localization for the Middle Eastern Edition kept the shopping theme but removed the family theme and replaced it with two female students, Sarah and Vicky, who shop for their shared flat. The localization for the Special Edition only replaced the gender of the Represented Participants. The structure of the multimodal text in all the editions is the same: a central photograph, two stretches of conversation and two language exercises. The last example from this level is the title page of Unit Five (pp. 38-39) featuring a three-generational family gathered in the living room. The verbal description details the individual aspirations of its members. The localization for the Middle Eastern Edition replaced the family photographs with individual portraits and modified the content of the individuals' aspirations. The localization for the Special Edition modified the visual and the verbal representations of the discrete individuals.

Of the twelve units of the Intermediate textbook, two units have their title pages on the family (Unit 5 and Unit 10). The title page of Unit 5 (pp. 38-39) depicts a day in the life of Ben and Alice, who share a residence but does not identify their relationship. Their multimodal representation consists of two photographs, a gapped written text and recorded conversation, and an exercise where students are asked to memorize and practice the conversation with a partner. The localization for the Middle Eastern Edition kept the text unchanged. The localization for the Special Edition removed the couple's photograph, and replaced it with the shopping items; it also swapped Alice for Adam. Finally, the title page of Unit 10 (pp. 78- 79) is of Tony and his father Lionel Russel. The multimodal text which represents them consists of a written passage and a photograph of the father with the son. The localization for the Middle Eastern Edition did not change the text. A lot of changes take place in the Special Edition. While the idea of *personal obsession* remains, the expression of it changes, both verbally and visually: the phrase *personal obsession* changes to *special interest*. The content of this obsession changes as well from mobile phones to cars.

The comparison between the editions shows that the sampled instances of family representations underwent changes both verbally and visually in the process of localization for either the Middle Eastern Edition or the Special Edition or both, which points to the inconsistent ideologies that these different editions communicate around the family and the individual, masculinity and femininity, as well as familial practices and familial power relations. Having reviewed all the cases of family representations from all levels, I selected two focal cases for qualitative critical multimodal discourse analysis: Unit Four from the Beginner level and Unit Five from the Pre-Intermediate level. I selected these two cases in particular because they are rich (i.e., multidirectional) in terms of the number of people represented as part of the unit of family. I considered these more promising in terms of analytical depth and coverage when compared with the cases that focus only on a more restricted bidirectional relation within the family, such as the father-daughter relation.



### 5.3.3. On Adult individuals

With the large number of cases under the category *adult individuals*, it is hard to trace in depth all the changes incited by localization in the nominated cases relating to individuals. Therefore, I use tables to compare the features of the different localized versions with their global counterpart for each case (Table 5.3, Table 5.4, Table 5.5 and Table 5.6).

Table 5.3 Nominated Cases in the Beginner level books

The Beginner level				
Case No.	Unit No. / page No.	The Global Edition	Change in The Middle Eastern Edition	Change in The Special Edition
1	Unit 1 (pp.6-7)	Multimodal representation of Sandra, Hiro Shiga and Jason Mason.	Replaced with a multimodal representation of Ahmed, Pablo, Ben, Judy Koblenz and Robert Smith.	Same as the Middle Eastern Edition, except Judy Koblenz was replaced with Nawaf Alharbi.
2	Unit 2 (pp.12-13)	Multimodal representation of Hiro, Sandra, Rick, Sonia, Jack, Sergio, Marie and Kim.	Replaced with a multimodal representation of Ahmed, Pablo, Miki, Kevin, Laszlo, Karima, Tatiana, Hayley, Yong, Simon and Roselyn.	Same as the Middle Eastern Edition. However, the visual representation of Tatiana, Hayley and Karima have changes. Roselyn was replaced with Phillipe.
3	Unit 3 (pp. 18-19)	Multimodal representation of Amy Roberts.	Replaced with a multimodal representation of Patel Kiran.	Same as the Middle Eastern Edition.
4	Unit 6 (pp. 40-41)	Multimodal representation of a day in the life of Lena. Images used are of different modality.	Replaced with a multimodal representation of Kim. All images are of low modality.	Replaced with a multimodal representation of a day in the life of Jim. All images are of low modality.
5	Unit 7 (pp. 48-49)	Multimodal representation of Gina Macy, an international violinist.	Same as the Global Edition.	Replaced with the multimodal representation of Allan Jones, a German footballer.
6	Unit 8 (pp. 56-57)	Multimodal representation of Robert's house.	Same as the Global Edition.	Same as the Global Edition.
7	Unit 9 (p. 64)	Short individual multimodal narratives of Leonardo Da Vinci and Marie Curie.	Replaced with a multimodal narrative of Jane Austen and Luciano Pavarotti	Jane Austen remains the same.
8	Unit 10 (p. 72)	Multimodal representation of two successive days in the life of Betsy.	Replaced with a multimodal representation of two successive days in the life of Angie	The visual representation of Angie changes.
9	Unit 12 (pp. 88-89)	Multimodal representation of Enrique.	Replaced with the multimodal representation of Adam.	Same as the Middle Eastern Edition with changes in two of the photographs used.
10	Unit 13 (pp. 96-97)	Micro-multimodal representation of George and Sadie.	Micro-multimodal representation of Nigel, Leo, Rick, Eva and Polly.	Same as the Middle Eastern Edition with some adjustments to the visual representations.

Table 5.3 above lists the nominated cases in the Beginner Level books and concisely compares three versions of the same case. The changes vary from one case to another, sometimes affecting the verbal and the visual representations of the Represented Participant; and other times affecting the verbal and/or the visual positioning of the Interactive Participant to the representation on the page. The following table is a summative table of the nominated cases at the Elementary level:

Table 5.4 Nominated cases in Elementary Level books

The Elementary level				
Case No.	Unit No. / page No.	The Global Edition	Change in The Middle Eastern Edition	Change in The Special Edition
1	Unit 1 (pp. 46-47)	Micro multimodal narratives of four people.	Micro multimodal narratives of larger and different group of people.	Replaced by micro multimodal narratives of a different group.
2	Unit 3 (pp. 20-21)	Individual multimodal narratives of Istvan Kis and Pamela Green.	Replaced with individual multimodal narrative of Alison Hauser and Bob Nelson.	Same as the Middle Eastern Edition.
3	Unit 4 (pp. 28-29)	Multimodal representation on Ceri Bevan.	Replaced with a multimodal representation of Bobbi Brown.	Replaced with a multimodal representation of Gary Seaman.
4	Unit 5 (pp. 36-37)	Multimodal representation on Suzi in her flat.	Replaced with a multimodal representation of Helen's flat	Same as the Middle Eastern Edition.
5	Unit 7 (pp. 52-53)	A multimodal representation of Shirley Temple Black.	Replaced with the multimodal representation of Mattie Smith.	Same as the Middle Eastern Edition.
6	Unit 10 (pp. 74-75)	Comparative multimodal text on Joel and his life in the city and Andy and his life in the country.	Replaced with an objective comparison between city life and country life.	Same as the Middle Eastern Edition.
7	Unit 14 (pp. 106-107)	Multimodal narrative of Steve and Rayan's travels.	Replaced with an objective narrative of world travels.	Same as the Middle Eastern Edition.

Half of the title pages in the Elementary level are of individuals. Almost all of them underwent some change in the localization for one or both levels. Next, Table 5.5 lists all the nominated title pages in the Pre-Intermediate level books.

Table 5.5 Nominated cases in Pre-Intermediate books

The Pre-Intermediate level				
Case No.	Unit No. / page No.	The Global Edition	Change in The Middle Eastern Edition	Change in The Special Edition
1	Unit 1 (pp. 6-7)	The title page compares two students: Marija Kuzma, a female Croatian university student; and Jim Allen, an English retiree who now studies at an online university.	Maurizio, an Italian university student majoring in modern languages, replaced the old English man with Carly Robson, a mother, part-timer and a student at an online university.	Kept Maurizio and replaced Carly with Jim Allen from the Global Edition.
2	Unit 6 (pp. 46-47)	R&B singer Leory's favorite things and towns.	Replaced Leory with Todd Bridges, a successful American tennis player. The multimodal text about him differs from the one on Leory's in terms of layout, color, written text.	The localization for the Special Edition only changes the framing color from the Middle Eastern Edition.
3	Unit 7 (p. 54)	Micro multimodal narratives of John and Julian Lennon; Roald and Sophie Dahl; Sigmund and Bella Freud; and Rainier and Caroline, Prince and Princess of Monaco.	Replaced with slightly longer narrative on Anthony and Joanna Trollope.	Same as the Middle Eastern with changes on the visual representation.
4	Unit 8 (pp. 62-63)	Multimodal representation of Tristan, a medical doctor.	Replaced with another on Steven Barnes, a chef at a hotel.	Same as the Middle Eastern Edition.
5	Unit 10 (p. 86-87)	Multimodal representation of the X-ray and its inventor, Wilhelm Roentgen.	No change.	No change.
6	Unit 12 (pp. 94-94)	Al Brown, an American homeless man, lost his business and now sells street newspapers.	Andy, a Scottish homeless man who lost his job and now sells street magazine.	Same as the Middle Eastern Edition.

As at the Elementary level, half of the title pages in the Pre-Intermediate level feature some representation of individuals. Almost all of them changed as part of the localization processes except one case. This case is an objective representation of the inventor of the X-ray where the focus of the narrative is more on the object of his

invention than his life. The last table, Table 5.6 enlists all the eligible cases in the Intermediate level books.

Table 5.6 Nominated cases in Intermediate level books

The Intermediate level				
Case No.	Unit No. / page No.	The Global Edition	Change in The Middle Eastern Edition	Change in The Special Edition
1	Unit 6 (pp. 46-47)	Sandy, Nina and a South Korean student visitor.	Same as the Global Edition.	Steven, Nick and a South Korean student visitor.
2	Unit 7 (p.55)	Nancy Mann is being interviewed for a job.	Nancy Watson is being interviewed for a job.	Nigel Watson is being interviewed for a job.
3	Unit 9 (pp. 70-71)	The multimodal representation of agony aunt, Susie; and Pam, who has a communication problem with her husband.	Susie's name changed only, but Pam was replaced with Barbra, who has issues with her neighbors.	Replaced by a piece on optical illusions.
4	Unit 11 (pp. 86-87)	The multimodal representation of Flavia who is travelling to Toronto.	Same as the Global Edition.	Replaced with the multimodal representation of Frank who is visiting Toronto.
5	Unit 12 (pp. 94-95)	Adam, Beatrice and Ron meeting at their friends' wedding.	Same as the Global Edition.	Baby Jack Neal buying a car on eBay.

The table shows that almost all the nominated cases changed at one level of localization or another. Most of these are gender-related changes; they involved changing the gender of the main Represented Participant and their multimodal representations. Cases Three and Five underwent drastic changes that involved removing not only the Represented Participant but changing the topic altogether.

Having reviewed all the cases on family representations from all levels, I decided to select two focal cases for qualitative critical multimodal discourse analysis. Both cases are selected for their length and richness in information. The first case is on the life of celebrity Shirley Black in Elementary Unit 7, though the part related to her life as a child will also be covered in Discourses on Youth chapter. The second focal case is Unit 4 from the Elementary level. I selected these two focal cases for their elaborate representations of adult individuals and the length of the multimodal text employed in the representations, especially when compared to that employed in other title pages.

I also selected these two focal cases to show variations in the act of localization at the level of Special Edition, a difference that I predicted to be productive of insights in illuminating the general phenomenon under investigation.

#### **5.4. A WIDER PERSPECTIVE: A PROPOSAL FOR TRIANGULATION**

It is becoming widely accepted in the qualitative research community that classical concepts of validity and reliability are not applicable in qualitative research without modifications (Meyer, 2001; Gaskell & Bauer, 2000). Alternative tools and procedures for assessing the quality of findings in qualitative research and Critical Discourse Analysis have been proposed.<sup>5</sup> One of these alternatives endorsed by scholars such as Ruth Wodak and Ron Scollon (Meyer, 2001) and Rosalind Gill (Gill, 2000) is triangulation. I adopt this procedure and recast it in my research as *wider perspective*. The wider perspective step will be reported in the last section of each findings chapters (6.5, 7.4 and 8.4). In this step, I will source further data on *young people*, *family* and *adult individuals*, the three identity categories that make up the focuses of the three findings chapters. All new data will be taken from a single level (Pre-Intermediate), title pages or not, and will be analyzed qualitatively. The design and structure of this step is carefully selected to perform the dual purpose of testing the findings that will have emerged from the analyses and interpretations of all focal cases in each chapters, and assessing the quality of selecting title pages as sampling site. Moreover, analyzing the new data qualitatively while analyzing the focal cases multimodally and by transitivity achieves mixing of different methods, a recommended formula for triangulation, which Wodak calls “methodical triangulation” using “multimethodical designs” (in Meyer, 2001: 30). The decision to source new cases from the Pre-Intermediate level is motivated mainly by the fact that fewer focal cases come from this level compared to other levels, hence comparing the focal cases to the least explored level of textbook.

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<sup>5</sup> For more discussion on the topic and examples on alternative tools and procedures see Wodak, R., & Meyer, M. (Eds.). (2001). *Methods of critical discourse studies*. Sage; and Bauer, M. W., & Gaskell, G. (Eds.). (2000). *Qualitative researching with text, image and sound: A practical handbook for social research*. Sage.

## 5.5. CONCLUSION

This chapter provided an overview of the corpus and gave a detailed account of the sampling procedure adopted in this study. I have selected three cases for the category of *youth*, two cases for the category of *family* and two cases for the category of *individual adults* for detailed analysis that will be revealed in the course of the next three chapters. Two criteria guided my selection of the cases for each category. First, all the cases I have selected are longer works of representation than the condensed and sometimes fleeting works of representation that I often refer to as micro representations. To borrow the terminology from journalism and news writing, the selected cases are the *feature articles* of the textbooks in its length and coverage. Indeed, this criterion of length positively contributes to the second criterion of *information-richness* argued for above. In addition to the selected cases for each identity category, analysis of additional cases from a single level will be used to broaden the perspective on the conclusions reached for each finding chapter. Each of the following analysis chapters will be on one of the designated categories of identity which is represented in the sampled textbooks: *youth*, *family* and *adult individuals*.

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## 6. Chapter Six: Discourses on Youth

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### 6.1. INTRODUCTION

This chapter will trace and capture the discursive *changes* that take place in the textual and semiotic construction of *youth* in one ELT textbook series as an example of localizing global ELT textbooks. It will also document what aspects of *youth* as an identity category is highlighted or omitted in the localized editions. Having reviewed the cases on youth in 5.3.1 above, here I select three focal cases for detailed multimodal discourse analysis. The cases are selected for their length and information-richness. The presentation of the analysis of cases (in findings chapters 7 and 8 as well as this chapter) will follow Fairclough's three stages of CDA: *description*, *interpretation* and *explanation*. As part of checking the validity of the findings arrived at in the analysis of the focal cases, following the description and interpretation of each focal case, further cases on young people will be sourced from the Pre-Intermediate level and qualitatively analyzed in a *wider perspective* step, which comes before *explanation*.

### 6.2. FOCAL CASE ONE

#### 6.2.1. Description: Multimodal and verbal analyses

The first focal case in this chapter (Figure 6.1) is taken from Unit 4 at the Intermediate level. The multimodal text of the title page explores the new status that the two Represented Participants have acquired recently as teenagers. The page encodes the visual text on teenagers as the New piece of information in the layout of the page, positioning it as the most salient piece on the page.

The analysis of the Representational Structure of the photograph shows that the main Representational Act in the photograph is an interlocation between the two represented adolescent participants, Lucy and Sara. The two teenagers are represented as engaged in an upbeat act of interlocation, thereby playing the dual role of Actor and Goal. The analysis of Circumstance shows that Locative Circumstance (i.e.,



# 4 Doing the right thing

Modal verbs 1 – obligation and permission • Nationality words • Requests and offers



## TEST YOUR GRAMMAR

Look at the sentences.

I	can			
	should			
	must			
	have to		go.	

- 1 Write the negatives.
- 2 Write the questions.
- 3 Write the third person singular.
- 4 Which verb is different?

I'm sorry, but I have to go now.



## TEENAGERS AND PARENTS

have (got) to, can, and be allowed to

**T 4.1** Listen to Sarah and Lindsay, aged 14 and 15. What are some of the things they like and don't like about being a teenager?

**2** Complete the sentences.

- 1 You \_\_\_\_\_ go to work.
- 2 You \_\_\_\_\_ pay bills.
- 3 You \_\_\_\_\_ go out with your friends.
- 4 I always \_\_\_\_\_ tell my mum and dad where I'm going.
- 5 What time \_\_\_\_\_ get back home?
- 6 You \_\_\_\_\_ buy whatever you want.
- 7 Adults \_\_\_\_\_ worry about paying the bills.
- 8 They \_\_\_\_\_ always do what they want.
- 9 We \_\_\_\_\_ bring mobile phones to class.
- 10 I \_\_\_\_\_ go. I \_\_\_\_\_ do my homework.

**T 4.2** Listen and check. Practise saying the sentences.



**3** Lindsay talks about her parents. What are some of the things they have to do and don't have to do?

Her mother has to ...  
Her father ...

## GRAMMAR SPOT

**1** Which two sentences mean the same?

I	am allowed to	stay at my sister's house tonight.
	can	
	have to	

Which sentence expresses obligation? Which sentences express permission?

**2** Complete the sentences with *have to* or *don't have to*.

Children \_\_\_\_\_ go to school.  
Millionaires \_\_\_\_\_

work.

You \_\_\_\_\_ go to England if you want to learn English.  
In England, you \_\_\_\_\_ drive on the left.

**3** *Have got to* and *have to* both express obligation. *Have got to* refers to an obligation now or soon. It's often reduced to *gotta* / *gotta* when we speak, especially in American English.

I've got to go now. Bye!

## PRACTICE

### Discussing grammar

**1** Put these sentences into the negative, the question, and the past.

- 1 Henry can swim.  
Henry *can't* swim. Can Henry swim? Henry *could* swim.
- 2 I have to wear a uniform.
- 3 She has to work hard.
- 4 He can do what he likes.
- 5 We're allowed to wear jeans.

### Talking about you

**2** Look at the chart. Make true sentences about you and your family.

I don't have to do the cooking.

A	B	C
I		go to work.
My parents	have to	get up early.
My mother	has to	go shopping.
My father	don't have to	clean my room.
My sister	doesn't have to	do the cooking.
My brother	had to	take out the rubbish.
My grandparents	didn't have to	do the washing.
My husband/wife		do the washing-up.

Compare your sentences with a partner.

**3** Complete the sentences with *'ve got to* / *'s got to* and a line from C in exercise 2.

- 1 Where's my briefcase? I \_\_\_\_\_.
- 2 Look at those dirty plates! We \_\_\_\_\_.
- 3 Noor and Latifa don't have any food in their house. They \_\_\_\_\_.
- 4 John needs to get an alarm clock. He \_\_\_\_\_ tomorrow.
- 5 I haven't got any clean socks. I \_\_\_\_\_.
- 6 The chef's ill, so the waiter \_\_\_\_\_.

**T 4.3** Listen and check. Practise saying the sentences.

**4** Work in groups. Talk about your school.

- Are/Were your teachers strict?
- What are/were you allowed to do?
- What aren't/weren't you allowed to do?

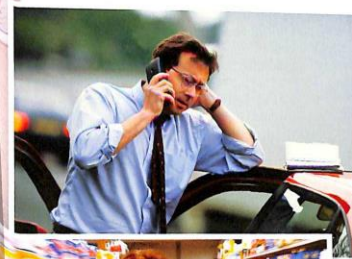


Figure 6.1. "Doing the right thing," by Soars and Soars (2003). New Headway, Global Edition, Intermediate. Oxford: Oxford University Press, pp.30-31.

setting) is realized as a bed or sofa, with a flipped back cover and scattered pillows. The photograph also features Circumstance of Accompaniment that is realized as an elaborate array of discordant elements such as: make-up, hair dye and jewelry, items usually worn by adults; alongside a collection of teddy bears, a distinctive childhood artifact. These conflicting values of Circumstance of Accompaniment in the photograph connote meanings of childhood and adulthood and associates the Represented Participants with the transitional space between.

In social semiotics, the meaning of a color is situated in the context studied. The analysis of color shows that the photograph employs a limited palette that primarily depends on white and pink. For Koller (2008), pink is a global identity marker of femininity.<sup>6</sup> On the parameter of purity, the color white is a universal symbol of purity (Van Leeuwen, 2011), but pink is a mixed color, made of two primary colors: white and red. The non-pure status of pink allows for wide, sometimes contradictory, affordances of meanings. Koller explains how different shades of pink carry different connotations: “an increase in brightness and saturation promotes sexual connotations ... by contrast, adding white to the shade triggers cultural associations of innocence, which in turn is culturally equated with an absence ... of desire and sexual experience” (2008: 404).

The analysis also shows that the photograph uses two shades of the color pink together with the color white, not so much in the teenagers’ clothing but in the construction of the Locative Circumstance, especially the set of bedding. The three colors make up one scale of saturation of the color pink, with the white being the less saturated shade and the darker shade of pink representing the more saturated pink, with the pale pink being in the middle. The photograph also visually suggests the degradation of the color pink on a scale of saturation through the arrangements of the items that carry the corresponding colors on an oblique vector. The color white is used with the bed

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<sup>6</sup> According to Koller (2008), since the Second World War, the color pink has increasingly been used as a gender marker of femininity in the West. The marketing and consuming culture has strengthened this association in the culture over the years and spread it globally.

sheet and one cushion, light shade of pink in the flipped bed cover, and the darker shade in the cushions.

The verbal text on the page is an interview with Sara and Lucy by an anonymized interviewer who invites the two teenagers to elaborate on their new identity as teenagers and compare it with that of adults. The interview explores the change of status for Lindsay and Sarah that the two teenagers have newly acquired, one that distances them from their previous status as children and brings them closer to that of adults: “*Tell me, what are some good things about being a teenager and not an adult?*” asks the anonymized interviewer.

The sample verbal text of the interview set out below makes associations by exploring the teenagers’ new status in relation to the two concepts of freedom and responsibility:

I Tell me, what are some good things about being a teenager and not an adult?

S Urn ... well, for one thing, you don't have to go to work.

L Yeah. And you don't have to pay bills.

I OK ...

L And you can go out with your friends, and you can go shopping, and you can go to the cinema, and you can ...

S Oh, come on, Lindsay. Adults can do all that too! But what's different is how much freedom teenagers have.

L Don't have, you mean.

S Right. How much freedom we don't have. I mean, I always have to tell my mum and dad where I'm going and what time I'm coming home.

L Mmm.

I And what time do you have to get back home?

S Mmm — by 10 o'clock on a week-day, maybe 11 or 12 at the weekend.

L It doesn't matter because you never have enough money anyway!

S Definitely. You get pocket money from your parents, but it's never enough. And you aren't allowed to buy whatever you want.

Freedom, for instance, is defined as a property of the ‘adult’ world that teenagers acquire through activities such as hanging out with friends till late, shopping and cinema-going:

L And you can go out with your friends, and you can go shopping, and you can go to the cinema, and you can.

S Oh, come on, Lindsay. Adults can do all that too!

Table 6.1 shows the transitivity analysis of the processes associated with the concept of freedom in the text.

Table 6.1. Transitivity analysis of the verbal construction of Lucy and Sarah

Process	Type
1. Don't have <u>to go</u>	1. Behavioral
2. <u>to work</u>	2. Behavioral (projected)
3. Don't have <u>to pay</u> bills	3. Material
4. Can <u>go out</u> with friends	4. Behavioral
5. Can <u>go shopping</u>	5. Behavioral
6. Can <u>go</u> to the cinema	6. Behavioral
7. Adults <u>can do</u> all that!	7. Behavioral
8. Have to <u>tell</u> mum and dad	8. Verbal
9. Where I'm <u>going</u>	9. Behavioral (projected)
10. What time I <u>am coming</u> home	10. Behavioral (projected)
11. What time do you have <u>to get back</u> home	11. Behavioral (projected)

The transitivity analysis in Table 6.1 shows that the text constructs the teenagers' relation with their more authoritative parents through an embedded projection in the main clause. Meanings represented as projections are not to be treated as free standing events, but always as dependent on the main process clause (Halliday & Matthiessen, 2014: 452). Representing teenagers' independent outdoor actions as projections is significant in indicating their dependency on a relation (verbal or material) with their parents, a fact that points to the conditional freedom these teenagers have in carrying out these acts. Verbal (e.g., tell) and material (e.g., allow) processes realize the teenagers' relations with their parents: “*I always have to tell my mum and dad where I'm going and what time I'm coming home*” and “*you aren't allowed to buy whatever you want.*”

In addition to the constraint to freedom realized in their relations with the parent, the text constructs being short of money as the second constraint teenagers have on their freedom:

L It doesn't matter because you never have enough money anyway!

S Definitely. You get pocket money from your parents, but it's never enough. And you aren't allowed to buy whatever you want.

The verbal text realizes this constraint in a negative relational process that constructs teenagers' relation with money: "*never have enough money anyway!*" This is because both sourcing money and spending it are constructed as mediated through a relation with their parents. Compared to the teenagers, who are visually represented and verbally nominated, specified and individualized in their representation, the parents as social actors are 'othered' in the text. They are visually absent and verbally not nominated but identified through the generic term "parents." Even at the sentence level in the verbal text, they are reduced to the status of "additional participant" in a material clause as in the phrase "from your parents" in "*you get pocket money from your parents,*" or a deleted adjunct in a passive/receptive clause in "*you are not allowed to buy whatever you want.*"<sup>7</sup>

*Responsibility* is a value which is presupposed in the overall text, especially in relation to adults. This assumes two different meanings: responsibility as caregiving for the family, and responsibility as a commitment to working and paying for commodified services:

I but what do you think it's like being an adult? Lindsay?

L Well, adults have to worry about paying the bills and taking care of their family.

They can't always do what they want when they want.

I They have responsibilities, you mean?

---

<sup>7</sup> For types of additional participants in material clauses and the differences between them see (Halliday & Matthiessen 2014: 81.).

L Yeah...

The text positions the teenagers only in relation to the second sense, the personal responsibility of having to work and pay for bills:

I Tell me, what are some good things about being a teenager and not an adult?

S Urn ... well, for one thing, you don't have to go to work.

L Yeah. And you don't have to pay bills.

Here, the teenager is positioned in a negative relation to both working and paying bills. The exemption from this form of responsibility that teenagers get because of their status is presented as a form of freedom. The only responsibility that the teenagers are reported as having is towards their education through going to school and doing homework.

The intended positioning of the Interactive Participant can be detected from the analysis of the photograph's Interactive Structure and the exercises guiding the readers' interaction with the representation. The analysis of the Interactive Structure shows that the photograph is constructed with an oblique angle and absent contact with the viewer. Both suggest the teenagers' full engagement in the act and their oblivious state in relation to the existence of the interactive participants. As a result, the viewer, who is granted a good view of the scene by means of the wide oblique angle of the photograph, is constructed as an intruder into the happy and private interlocution of the teenage girls. Verbally, the students are asked to exert a high level of engagement with the text—to listen, use the teenage girls' words to fill in gaps and check their understanding of the text (Fig 6.1).

The localization process for the Middle Eastern Edition did not change any features in the overall representation. However, localization for the Special Edition incurred a lot of changes at the visual level. The analysis of the Representational Structure shows that while the main Action remains by far the same, the Circumstance, the Represented Participants, and their gender have been altered. The Locative Circumstance has changed from a private indoor setting to a social outdoor setting signified by the trees in the background. The Represented Participants have changed



# 4

## Doing the right thing

Modal verbs 1 – obligation and permission • Nationality words • Requests and offers

**STARTER**

Look at the sentences.

I	can should must have to	go.
---	----------------------------------	-----

- 1 Write the negatives.
- 2 Write the questions.
- 3 Write the third person singular.
- 4 Which verb is different?

**TEENAGERS AND PARENTS**  
have (got) to, can, and be allowed to

**1 T4.1** Listen to Sam and Liam, aged 14 and 15. What are some of the things they like and don't like about being a teenager?

**2** Complete the sentences.

- 1 You don't have to go to work.
- 2 You don't pay bills.
- 3 You can go out with your friends.
- 4 I always have to tell my mum and dad where I'm going.
- 5 What time do you get back home?
- 6 You can't buy whatever you want.
- 7 Adults have to worry about paying the bills.
- 8 They can't always do what they want.
- 9 We are not bring mobile phones to class.
- 10 I can't go. I \_\_\_\_\_ do my homework.

**T4.2** Listen and check. Practise saying the sentences.

GRAMMAR SPOT

**1** Which two sentences mean the same?

I am allowed to can have to	stay at my brother's house tonight.
-----------------------------------	-------------------------------------

Which sentence expresses obligation? Which sentences express permission?

**2** Complete the sentences with *have to* or *don't have to*.

Children have to go to school.  
Millionaires don't have to work.  
You don't have to go to England if you want to learn English.  
In England, you have to drive on the left.

**3** *Have got to* and *have to* both express obligation. *Have got to* refers to an obligation now or soon. It's often reduced to *gotta* /'gɒtə/ when we speak, especially in American English.  
I've got to go now. Bye!

▶▶ Grammar Reference 4.1 p140

**PRACTICE**  
**Discussing grammar**

**1** Put these sentences into the negative, the question, and the past.

- 1 Henry can swim.  
Henry can't swim.    Can Henry swim?    Henry could swim.
- 2 I have to wear a uniform.
- 3 She has to work hard.
- 4 He can do what he likes.
- 5 We're allowed to wear jeans.

**Talking about you**

**2** Look at the chart. Make true sentences about you and your family.  
I don't have to do the cooking.

A	B	C
I		go to work.
My parents	have to	get up early.
My mother	has to	go shopping.
My father	don't have to	clean my room.
My sister	doesn't have to	do the cooking.
My brother	had to	take out the rubbish.
My grandparents	didn't have to	do the washing.
My husband/wife		do the washing-up.

Compare your sentences with a partner.




**3** Complete the sentences with *'ve got to* / *s got to* and a line from C in exercise 2.

- 1 Where's my briefcase? I \_\_\_\_\_.
- 2 Look at those dirty plates! We \_\_\_\_\_.
- 3 Noor and Latifa don't have any food in their house. They \_\_\_\_\_.
- 4 John needs to get an alarm clock. He \_\_\_\_\_ tomorrow.
- 5 I haven't got any clean socks. I \_\_\_\_\_.
- 6 The chef's ill, so the waiter \_\_\_\_\_.

**T4.3** Listen and check. Practise saying the sentences.

**4** Work in groups. Talk about your college.

- What are/were you allowed to do?
- What aren't/weren't you allowed to do?

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Figure 6.2. "Doing the right thing," by Soars and Soars (2011). New Headway Plus, Special Edition, Intermediate. Oxford: Oxford University Press, pp.30-31.

from two female teenagers to two male teenagers. The analysis of the color palette indicates some changes, mainly on the parameter of purity, the localization process replaced the mixed-color palette with a pure-color palette.

## 6.2.2. Interpretation

### 6.2.2.1. *Postmodern references*

The values of the modes in Figure 6.1 therefore constitute a string of dichotomies in the construction of teenagers, dichotomies such as adulthood and childhood, sexuality and innocence, as well as confession and repression, each of which is textually and semiotically represented through a distinctive visual structure. For instance, childhood and adulthood are both constructed through the Circumstance of Accompaniment. Reference to an emerging sexuality can also be read in the realization of Locative Circumstance and color, whereas reference to some residual innocence is supported in the realizations of the system of color.

The visual semiotic references to sexuality and innocence in the text leave leeway for different interpretations of the likely relations that bring the two Represented Participants together, of which a sexual relation is one possibility. Similarly, ambiguous depiction of same-sex relations has been encouraged in the limited literature that has addressed sexual identity construction in ELT textbooks (e.g., Gray, 2013), as an alternative to the blatant omission of homosexual identities and in the light of their judged dim prospect of any near-future inclusion.

While this is obviously only one reading allowed by the semiotic analysis, apparently the process of localization in the Special Edition targets this interpretation in its changes. This is evident in targeting the values of Locative Circumstance, Interactional Structure and color.

### 6.2.2.2. *The novice consumer*

The analysis of the verbal language performed earlier shows that the identity of the teenagers is constructed through a limited range of process types: behavioral processes (e.g., *go out with*, *go shopping*, *go to the cinema*) material process (*get* and



*buy*) and mental process (*want*), which collectively implicate consumption in the construction of adolescence and align the identity of the represented teenagers with that of novice consumers. The verbal text reduces the teenagers' problems to "never hav(ing) enough money" to consume more, making no reference to the desired or consumed goods, and leaving the emphasis instead on the act of consumption itself as a pivotal practice. The teenagers are identified in terms of their restricted possession of money, zero financial obligation and limited consumption power, compared to that of adults. Here, freedom and responsibility, the two characteristics of their new status, are constructed in predominantly materialistic terms.

The analysis shows that most of the acts associated with freedom are behavioral acts that the teenagers carry out outside of their home, independently of their parents. The home is represented here as a site of constraint, repression and control, while venturing outside it allows for the sense of freedom the teenagers long for. The text limits teenagers' behavioral acts of freedom to a small set of activities around going out, getting back home, going shopping, going to the cinema and buying. Constructing consumption behaviors such as shopping and cinema-going as acts of *freedom* of the adult world is actually common in self-identity in late or postmodern society (Bauman, 1988). With this materialistic conceptualization of freedom, the difference between teenagers and adults is constructed in the text as checks on freedom realized in the teenagers' relation with their parents and in being short of money. Where *responsibility* is concerned, the analysis showed that the text constructs it in relation to having to work and pay for bills and defines teenagers in negative relation to it. Overall, it can be argued that adolescence is constructed as a licensed passage, though restrictions, into the consumerist and leisure cultures of adults. This novice consumer identity verbally constructed around materialistic artifacts and consumption desires remained consistent through the localization processes for both the Middle Eastern and the Special Editions.

## **6.3. FOCAL CASE TWO**

### **6.3.1. Description: Multimodal and verbal analyses**

In Elementary Unit 7, the topic of a female working child is discussed in the past zone

in a lesson that compares the past tense with the present tense. In the Global Edition, the topic of working children is discussed in relation to the concept of child-star, through the life narrative of the American child star prototype, Shirley Black (Figure 6.3).<sup>8</sup> Here, young Shirley is visually depicted as a happy, active child in four of her cinematic shots, selected and scattered on the double spread of the title page.

The analysis of the Representational Structure shows that young Shirley is represented in four visual narratives. In one photograph, she is an Interactor (playing the double role of Actor and Goal) in a bidirectional transaction with an older male Represented Participant, in another photograph she is an Actor in the mental process of thinking, in a third photograph, she is an Actor in a non-transactional action process, and in the fourth, she is a Reactor in non-transaction Reaction process. Three of these roles are active roles where she is constructed as Actor. Even in the fourth, where she is a Reactor in a visual structure, she is still in an interactional syntagma with the viewer, looking directly at them. This selection of visual processes for young Shirley strongly suggests her to the reader as agentic.

Layout plays a role in arranging the textual elements (and the concepts they denote) in meaningful structures on the site of display (i.e., the page). The first title page from the Global Edition arranges the success of Shirley Black as an adult politician and her success as a child star in a vertical polarized structure that encodes adult success as an Ideal piece of information and her success as a child star as a Real (i.e., mundane) piece of information. This placing relegates the child-star segment of Shirley's life to the unfavorable part of the aspirational vertical structure and assigns ideological salience to the success of Shirley Black as an adult. It does not, however, necessarily condemn her success as a child star, but introduces it as a form of stardom that has a better alternative, the kind of success that Ms. Black achieves later as an adult. Typography also plays a role here in favoring adult professional success. Elongated,

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<sup>8</sup> The construction of Shirley as an adult is covered in Chapter Eight.

# 7

## Then and now

Past Simple – regular verbs • Irregular verbs • Words that go together • What's the date?

**STARTER** When were your grandparents and great-grandparents born? Where were they born? Do you know all their names? What were their jobs? If you know, tell the class.

**WHEN I WAS YOUNG**  
Past Simple – regular verbs

- Look at the photos. Do you know anything about the film star Shirley Temple?
- 17.1** Read and listen to Shirley Temple Black's life now. Complete text **A** with the verbs you hear.
- 17.2** Read and listen to text **B** about Shirley's life a long time ago.

**GRAMMAR SPOT**

- Find examples of the past of *is* and *can* in text **B**.
- Complete the sentences with *work* in the correct form.  
Now she \_\_\_\_\_ at Stanford University.  
When she was a child she \_\_\_\_\_ in films.
- Find the Past Simple of *start*, *dance*, *like*, and *retire* in text **B**. How do we form the Past Simple of regular verbs?

▶▶ Grammar Reference 71 p142

**A** *Shirley Temple Black*

Shirley Temple Black \_\_\_\_\_ a retired politician. She \_\_\_\_\_ with her husband in California. She \_\_\_\_\_ cooking and playing with her grandchildren. Also, she sometimes \_\_\_\_\_ at Stanford University for the Institute of International Studies. She \_\_\_\_\_ there every month and \_\_\_\_\_ foreign ministers. They \_\_\_\_\_ world problems.

**B THE CHILD STAR**

When she was very young, Shirley was a famous movie star. She started in films when she was only three years old! She could act, she was a good singer and she also danced well. She liked acting very much, and worked in over 50 films. But when she was 20, she retired from the cinema.

**C WHY DID SHE STOP ACTING?**

From the age of three Shirley \_\_\_\_\_ very hard for 20th Century Fox.

'I \_\_\_\_\_ in three or four movies every year. Fortunately I \_\_\_\_\_ acting! And the public \_\_\_\_\_ her and her films. The films \_\_\_\_\_ over \$35 million.

She says, 'I didn't go to school. I \_\_\_\_\_ at the studio and my mother \_\_\_\_\_ after me there.'

So why did she stop acting? When she was 12, she finally \_\_\_\_\_ school. She was a good student and she \_\_\_\_\_ to go to university. She was still a good actor, but her films weren't so popular, because she wasn't a little girl any more. She \_\_\_\_\_ to change her career. It was a big change – from actor to politician.

She says, 'I was a politician for 35 years, but people only remember my movies!'

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Figure 6.3. "Then and now" by Soars and Soars (2003). New Headway, Global Edition, Elementary. Oxford: Oxford University Press. pp. 52-53.

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expanded and bold fonts are selected for the heading of that part, whereas short and compact fonts are selected for the heading of the segment on the child star. The characteristics of the letters' fonts of the heading in each segment is indicative of the text's construction of Shirley and her success in each segment.

In addition to color resources and typographic resources, layout cues, such as the golden star shapes, play a key role in assigning different degrees of salience to the textual elements by virtue of their different size, color and location. Large star shapes endow the elements of the texts next to which they are placed with large degree of salience, which comparatively decreases with the use of smaller stars. Both stories from Shirley's past and present successes receive star shapes; however, the star shape attached to the story from her past is small and placed on the Given zone of the title while the star shape on her present life is larger and placed on the New zone of that title. The elaborate use of stars, which at first appear random and decorative, contribute to the text's relegation of her professional success as a child to that when she is an adult. Color plays a similar role in favoring the professional success of Shirley Black as an adult over hers as a child; the older Ms. Black's photograph as a politician is the only one colored photograph, among six of hers scattered on the double-page spread of the title page. A reading of the use of color and layout and layout cues on the page reveals a subtle critical positioning of the notion of child star, not per se, but comparatively within the context of an ideal successful profession and to a lesser degree, against the importance of education.

The verbal text, copied below, builds a positive construction of the child star:

When she was very young, Shirley was a famous movie star. She started in films when she was only three years old! She could act, she was a good singer and she also danced well. She liked acting very much, and worked in over 50 films. But when she was 20, she retired from the cinema.

From the age of three Shirley worked very hard for 20th Century Fox. 'I acted in three or four movies every year. Fortunately, I liked acting!' And the public loved her and her films. The films earned over \$35 million. She says, 'I didn't go to school. I studied at the studio and my mother looked after me there:

So why did she stop acting? When she was 12, she finally started school. She was a good student and she wanted to go to university. She was still a good actor, but her films weren't so popular, because she wasn't a little girl any more. She decided to change her career. It was a big change—from actor to politician. She says, 'I was a politician for 35 years, but people only remember my movies!'

The verbal text on young Shirley posits seven distinct moments in her experience which make up her identity as a Represented Participant. Of these, five are related to work; these are—arranged according to their appearance in the text: young Shirley, 20<sup>th</sup> Century Fox, the public, her films, school, the studio and her mother. A transitivity analysis of the activities associated with young Shirley (Table. 6.2) shows a wide range of actions that cover all six process types, with a predominant use of the relational and behavioral processes.

Table 6.2. Transitivity analysis of the two texts on young Shirley

Relational	Behavioral	Material	Mental	Verbal	Existential
<ol style="list-style-type: none"> <li>1. When she <u>was</u> very young,</li> <li>2. Shirley <u>was</u> a famous movie star.</li> <li>3. when she <u>was</u> only three years old! (projected)</li> <li>4. she <u>was</u> a good singer</li> <li>5. But when she <u>was</u> 20,</li> <li>6. When she <u>was</u> 12,</li> <li>7. She <u>was</u> a good student</li> <li>8. She <u>was</u> still a good actor,</li> <li>9. but her films <u>weren't</u> so popular,</li> <li>10. because she <u>wasn't</u> a little girl any more (projected)</li> <li>11. 'I <u>was</u> a politician for 35 years,</li> </ol>	<ol style="list-style-type: none"> <li>1. She <u>started</u> in films</li> <li>2. She <u>could act</u>,</li> <li>3. and she also <u>danced</u> well.</li> <li>4. and <u>worked</u> in over 50 films.</li> <li>5. she <u>retired</u> from the cinema.</li> <li>6. From the age of three Shirley <u>worked</u> very hard for 20th Century Fox.</li> <li>7. 'I <u>acted</u> in three or four movies every year.</li> <li>8. 'I <u>didn't go</u> to school.</li> <li>9. I <u>studied</u> at the studio</li> <li>10. So why did she <u>stop</u> acting?</li> <li>11. she finally <u>started</u> school.</li> <li>12. <u>go</u> to university (projected)</li> </ol>	<ol style="list-style-type: none"> <li>1. The films <u>earned</u> over \$35 million.</li> <li>2. and my mother <u>looked after</u> me there:</li> <li>3. <u>change</u> her career. (projected)</li> </ol>	<ol style="list-style-type: none"> <li>1. She <u>liked</u> acting very much,</li> <li>2. Fortunately I <u>liked</u> acting!'</li> <li>3. And the public <u>loved</u> her and her films.</li> <li>4. and she <u>wanted</u> to go to university</li> <li>5. She <u>decided to</u> change her career</li> <li>6. but people only <u>remember</u> my movies!</li> </ol>	<ol style="list-style-type: none"> <li>1. She <u>says</u>,</li> <li>2. 'I <u>didn't go to</u> school.</li> <li>3. I <u>studied</u> at the studio</li> <li>4. and my mother <u>looked after</u> me there:</li> <li>5. She <u>says</u>,</li> </ol> <p>'I <u>was</u> a politician for 35 years, but people only <u>remember</u> my movies!</p>	<ol style="list-style-type: none"> <li>1. It <u>was</u> a big change— from actor to politician.</li> </ol>

Like the adolescents in Focal Case One, the bulk of young Shirley's experience is constructed through behavioral processes. Table 6.3 shows all the behavioral processes that form her experience:

Table 6.3. Behavioral processes on young Shirley divided by work and school axis

Education-related behavioral processes	Work-related behavioral processes
<ol style="list-style-type: none"> <li>1. 'I <u>didn't go</u> to school.</li> <li>2. I <u>studied</u> at the studio</li> <li>3. she finally <u>started</u> school.</li> <li>4. <u>go</u> to university (projected)</li> </ol>	<ol style="list-style-type: none"> <li>1. She <u>started</u> in films</li> <li>2. She <u>could act</u>,</li> <li>3. and she also <u>danced</u> well.</li> <li>4. and <u>worked</u> in over 50 films.</li> <li>5. she <u>retired</u> from the cinema.</li> <li>6. From the age of three Shirley <u>worked</u> very hard for 20th Century Fox.</li> <li>7. 'I <u>acted</u> in three or four movies every year.</li> <li>8. So why did she <u>stop</u> acting?</li> </ol>

The activities which young Shirley is associated with are divided across the education/work axis, showing their dominance in the construction of her overall identity is rather uneven. Table 6.3 shows that the number of processes used to construct young Shirley's work-related experience are double those used in her education-related experience, an observation that points to the heavy reliance on work as an identity marker in the construction of young Shirley.

There are ten relational processes that relate young Shirley to the different aspects of her work: age, fame, stardom, singing, acting, studentship and politics; additionally, one relational process relates her films to popularity. Half of these relational processes construct some connections between Shirley and her young age when starting out, always in a projected clause, embedded in main clauses that construe her fame or work experience as in: "*When she was very young, Shirley was a famous movie star. She started in films when she was only three years old!*" This, in effect, realizes an emphasis on Shirley's young age in the overall verbal construction of her fame. Indeed, Shirley's young age is constructed as an element to marvel at, one that

amplifies her success in establishing a lucrative career that brought to the young girl, in addition to money, fame, people's love and admiration.

Among the six mental processes that construct relations between young Shirley and acting, higher education and career, positive relations with the public are constructed through two mental process: one conveys emotion, "*And the public loved her and her films*"; the other conveys cognition, "*but people only remember my movies!*" In these two relations, Shirley is positioned as the receiver of people's love, and her movies are represented as a Phenomenon that has an extended effect on people's consciousness, even long after her career had stopped.

Similar positive mental processes construct young Shirley's relation with acting and her work in general, a selection that emphasizes her emotional and cognitive engagement with these behavioral and material processes. For instance, the mental process of emotion *like* is repeated twice to construe young Shirley's relation to acting: "*She liked acting very much*" and in "*Fortunately I liked acting!*" This in effect presents young Shirley's love for acting as the principal incentive behind her involvement with show-business at an early age. While the text constructs her starting a career in acting as an emotionally gratifying decision, it presents quitting it in order to pursue higher education as a cognitive decision: "*She decided to change her career,*" and "*she wanted to go to university.*"

The emphasis on young Shirley's mental and emotional engagement with acting (which is also described as *work* and *career*) is bolstered by downplaying the role of massive earnings her work generated. The material process earned ("*The films earned over \$35 million*") does not have young Shirley (or her parents on her behalf) as the Subject in that clause; the films, in which she acted, are selected instead as the Subject. In effect, the text distances young Shirley from the huge profits from her movies. The financial returns on her movies are thus presented as a less likely incentive to her engagement in acting, and more as a by-product of her success.



# 7 Then and now

Past Simple 1 – regular verbs • Irregular verbs • Words that go together • Special occasions

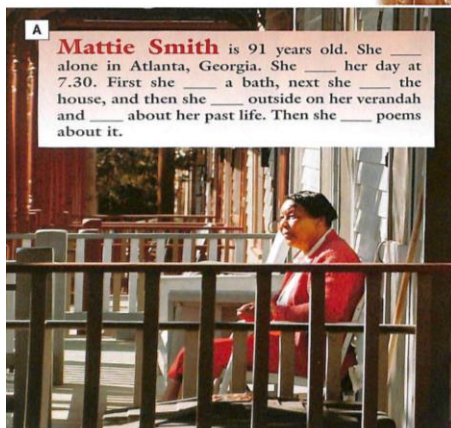


When were your grandparents and great-grandparents born? Where were they born? What were their jobs? If you know, tell the class.

## WHEN I WAS YOUNG

Past Simple – regular verbs

1 **T 7.1** Read and listen to Mattie Smith's life now. Complete text A with the verbs you hear.



2 **T 7.2** Read and listen to text B about Mattie's life a long time ago.

**B** Mattie was never at school. She lived with her mother and four sisters. She started work when she was eight. She worked in the cotton fields from 6.00 in the morning to 10.00 at night. She couldn't read or write but she could think, and she created poems in her head.



### GRAMMAR SPOT

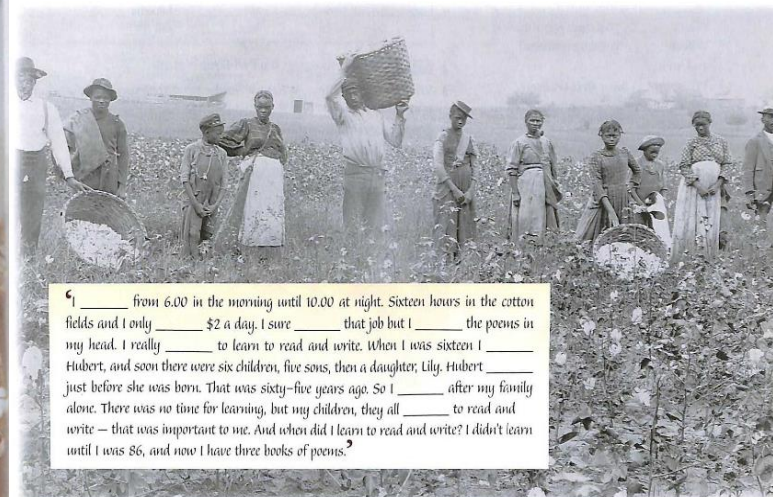
- Find examples of the past of *is* and *can* in text B.
- Complete the sentence with *live* in the correct form.  
Now she \_\_\_\_\_ alone, but when she was a child she \_\_\_\_\_ with her mother and sisters.
- Find the Past Simple of *start*, *work*, and *create* in text B. How do we form the Past Simple of regular verbs?

▶▶ Grammar Reference 7.1 p129

3 **T 7.3** What is the past form of these verbs? Listen and practise saying them.

look work love learn earn marry die hate want

4 **T 7.4** Read and listen to Mattie talking about her past life. Complete the text, using the Past Simple form of the verbs in exercise 3.



### GRAMMAR SPOT

- Find a question and a negative in the last part of the text about Mattie.  
Where **does** she live now?  
Where **did** she live in 1950?  
*Did* is the past of *do* and *does*. We use *did* to form a question in the Past Simple.
- We use *didn't* (= *did not*) to form the negative.  
She **didn't** learn to read until she was 86.

▶▶ Grammar Reference 7.2 p129

5 Complete the questions about Mattie.

- |  |                                    |
|--|------------------------------------|
| 1 When <u>did</u> she <b>start</b> work? | When she was eight years old.      |
| 2 Where _____ she _____?                 | In the cotton fields.              |
| 3 Who _____ she _____ with?              | Her mother and sisters.            |
| 4 How many hours _____ she _____?        | Sixteen hours a day.               |
| 5 How much _____ she _____?              | \$2 a day.                         |
| 6 Who _____ she _____?                   | Hubert.                            |
| 7 When _____ Hubert _____?               | Sixty-five years ago.              |
| 8 When _____ she _____ to read?          | She didn't learn until she was 86. |

**T 7.5** Listen and check. Practise the questions and answers with a partner.

Figure 6.4. "Then and now" by Soars and Soars (2006). New Headway Plus, Middle Eastern Edition, Elementary. Oxford: Oxford University Press. pp. 52-53.

### 6.3.1.1. *Changing discourses on child worker*

The localization processes for the Middle Eastern and the Special Editions replaced the child actor young Shirley Black with a fictional black American cotton-field child laborer (Figure 6.4). The localized editions maintain the topic of working child but present it in relation to cotton field laborer; therefore, work remains an identity marker in the representation of the child participant in the localized editions but with significant changes in how work is constructed. Indeed, the process of localization not only replaced one participant with another, change the type of work the child participant is represented doing, but it also changed the verbal and visual aspects of representation, which point to parallel ideological changes with regard children, work and education.

A transitivity analysis of the verbal text on young Mattie reveals the role of work, among other elements, in the construction of her identity. It gives evidence to how this compares to young Shirley's in the Global Edition. The verbal text on Mattie's past as a child is composed of two short passages:

Mattie was never at school. She lived with her mother and four sisters. She started work when she was eight. She worked in the cotton fields from 6:00 in the morning to 10:00 at night. She couldn't read or write but she could think, and she created poems in her head.

I worked from 6.00 in the morning until 10.00 at night. Sixteen hours in the cotton fields and I only earned \$2 a day. I sure hated that job but I loved the poems in my head. I really wanted to learn to read and write. When I was sixteen I married Hubert, and soon there were six children, five sons, then a daughter, Lily. Hubert died just before she was born. That was sixty-five years ago. So I looked after my family alone. There was no time for learning, but my children, they all learned to read and write that was important to me. And when did I learn to read and write? I didn't learn until I was 86, and now I have three books of poem

The text is mostly on her childhood, save a short couple of lines. Table 6.4 shows that young Mattie, like young Shirley, is constructed with the six types of process:

Table 6.4. Transitivity analysis of the verbal text on Mattie

Relational	Existential	Mental	Verbal	Material	Behavioral
<ol style="list-style-type: none"> <li>1. Mattie <u>was</u> never at school.</li> <li>2. when she <u>was</u> eight. (projected)</li> <li>3. When I <u>was</u> sixteen (projected)</li> </ol>	<ol style="list-style-type: none"> <li>1. And soon there <u>were</u> six children, five sons, then a daughter, Lily</li> <li>2. That <u>was</u> sixty-five years ago</li> <li>3. that <u>was</u> important to me.</li> </ol>	<ol style="list-style-type: none"> <li>1. but she <u>could think</u>,</li> <li>2. And she <u>created</u> poems in her head.</li> <li>3. I sure <u>hated</u> that job</li> <li>4. but I <u>loved</u> the poems in my head.</li> <li>5. I really <u>wanted</u> (to learn to read and write)</li> </ol>	n/a	<ol style="list-style-type: none"> <li>1. and I only <u>earned</u> \$2 a day.</li> </ol>	<ol style="list-style-type: none"> <li>1. She <u>lived</u> with her mother and four sisters.</li> <li>2. She <u>started</u> work</li> <li>3. She <u>worked</u> in the cotton fields from 6:00 in the morning to 10:00 at night.</li> <li>4. She <u>couldn't read</u></li> <li>5. or <u>write</u></li> <li>6. I <u>worked</u> from 6.00 in the morning until 10.00 at night. Sixteen hours in the cotton fields</li> <li>7. to <u>learn</u> (projected)</li> <li>8. to <u>read</u> (projected)</li> <li>9. and <u>write</u>. (projected)</li> <li>10. I <u>married</u> Hubert</li> <li>11. Hubert <u>died</u> just</li> <li>12. before she <u>was born</u></li> <li>13. but my children, they all <u>learned</u></li> <li>14. to <u>read</u> (projected)</li> <li>15. and <u>write</u> – (projected)</li> <li>16. And when did I <u>learn</u></li> <li>17. to <u>read</u></li> <li>18. and <u>write</u>?</li> <li>19. I didn't <u>learn</u></li> </ol>

Although there are no verbal processes in the narrative, Mattie is still quoted as speaking with a personal *I*. Work as a factor is an integral part of the construction of young Mattie's identity just as it was in that of young Shirley's. Three main behavioral clauses in the verbal text relate her to work: "*She started work...*", "*She worked in the cotton fields...*" and "*I worked from 6.00 in the morning...*"

Yet, work is constructed in unmistakably negative terms in young Mattie's experience. First, long working hours that usually characterize the working condition of young working children are never referred to in the celebratory representation of young Shirley in the Global Edition but are pronounced in the construction of young Mattie in the Middle Eastern and Special Editions. Mattie says: "*I worked from 6.00 in the morning until 10.00 at night. Sixteen hours in the cotton fields.*" Second, the verbal text highlights loss of education as a consequence of starting a career in an early age. This is realized in the text through a negative relational process between young Mattie and school: "*Mattie was never at school,*" and a negative behavioral process between young Mattie and literacy: "*She couldn't read or write.*" Thirdly, negative discourse on work in young Mattie's construction can be seen in the deployment of mental processes. For instance, young Mattie's relation to work is constructed through the negative emotion of hate: "*I sure hated that job.*" The mental process that constructs Mattie's hatred of work contrasts with another mental process that constructs her love for poetry writing: "*but I loved the poems in my head.*" In this respect, two other mental processes are used to profess young Mattie's potential and creative thinking: "*but she could think...and she created poems in her head.*" Mental processes are also used to construct a positive relation between Mattie and education: "*I really wanted (to learn to read and write)*" It is worth noting that unlike young Shirley, education is in this case constructed as an end in itself, and not as a means to a future career.

A fourth marker of the negative discourse on young Mattie's work experience is evidenced in the realization of the only material process with which young Mattie is constructed: "*and I only earned \$2 a day.*" A final marker of the negative discourse on work in the localized editions that this section will point to is the treatment of projected clauses that emphasize young age of the Represented Participant. In the

verbal construction of Mattie, there are only two projected relational clauses that emphasize Mattie's age in relation to certain events in her childhood: "*She started work when she was eight*" and "*When I was sixteen, I married Hubert.*" Whereas they were used to construct the element of wonder in young Shirley's representation, this type of projected relational clause is used in building the negative discourse around work in young Mattie's representation.

Table 6.5. Mattie's behavioural processes vs. her family's

Mattie's processes	Processes of/with her family members
<ol style="list-style-type: none"> <li>1. She <u>lived</u> with her mother and four sisters.</li> <li>2. She <u>started</u> work</li> <li>3. She <u>worked</u> in the cotton fields from 6:00 in the morning to 10:00 at night.</li> <li>4. She <u>couldn't read</u></li> <li>5. or <u>write</u></li> <li>6. I <u>worked</u> from 6.00 in the morning until 10.00 at night. Sixteen hours in the cotton fields</li> <li>7. to <u>learn</u> (projected)</li> <li>8. to <u>read</u> (projected)</li> <li>9. and <u>write</u>. (projected)</li> </ol>	<ol style="list-style-type: none"> <li>1. Hubert <u>died</u> just</li> <li>2. before she <u>was born</u> (projected)</li> <li>3. but my children, they all <u>learned</u></li> <li>4. to <u>read</u> (projected)</li> <li>5. and <u>write</u> – (projected)</li> <li>6. She <u>lived</u> with her mother and four sisters.</li> <li>7. I <u>married</u> Hubert</li> </ol>

In young Mattie's story, apart from young Mattie herself, all the other identified Represented Participants are exclusively family members (e.g., her mother, three sisters and her husband and six children having married when was 16). The analysis of the verbal processes in young Mattie's text points to an emphasis on constructing her as being in a familial relationship. For instance, her mother and four sisters are foregrounded as Circumstance of Accompaniment in the behavioral clause "*She lived with her mother and four sisters.*" Despite the limited range of behavioral processes with which young Mattie's actions are constructed, the behavioral processes remain the largest group in the verbal text on her. Interestingly, Mattie is not the Subject in all of them, nor do they all construct an experience directly related to her (see Table 6.5). A good number of the behavioral processes are devoted to the construction of other members of her family, such as her husband: "*Hubert died...*", or Lilly, her

daughter, “*before she was born*” or all her six children: “*but my children, they all learned to read and write.*”

Visually, there are two photographs that construct Mattie’s past as a child. The first photograph has young Mattie seen in a cotton field with a younger child participant; her erect, short, childish figure is clouded with the crowded ripe cotton in the field around her. The analysis of the Representational Structure of the photograph points to a negative discourse on juvenile work that mediates the representation of young Mattie. Young Mattie in the localized editions is constructed as a Reacter in a visual transactional Reaction that has the cotton sack as its Phenomenon. Young Mattie herself is constructed as Phenomenon is another Reaction process. Constructing young Mattie in two Reaction processes in the representational structure of the photograph replicates and professes the emotional effect of the interactional function of the photograph that addresses the relationship between young Mattie and the Interactive Participants who will consume the representation. In the second photograph, young Mattie is nowhere in a photograph that shows, in a long shot, other cotton field workers of all ages, who are possibly related to Mattie, but no reference is made to explain this. While the photograph still provides a general context and foregrounds Mattie’s communal identity, young Mattie is excluded from the photograph altogether. In none of the two photographs is young Mattie individualized. This is completely different from how young Shirley is visually represented, being individualized in three of the selected four photographs of hers as a child star.

The analysis of Circumstance in the photograph shows that the Circumstance of the Accompaniment (i.e., her and the other participant’s outfits) points to a humble, working class, or probably a slave status taking into account the American history of cotton labourers. A certain visual negativity is communicated by young Mattie’s facial expression and body posture: looking down on a big sack full of collected crops, overwhelmed and possibly worn out. Moreover, the nuanced realization of the Locative Circumstance in the setting of a cotton field and tangled trees highlights young Mattie’s vulnerability to harsh work conditions and pronounces her helplessness against the accentuated detailed background setting.

### 6.3.2. Interpretation

#### 6.3.2.1. *Work vs. education for children*

O'Connor (2010: 10) notes that the general public discourse on child stars in the Anglo-American media and culture is ambivalent, always showing contradictory positions towards them. On the one hand, the positive discourse on child stars constructs them as powerful agents, and celebrates their natural talents, in a manner that recalls the practice of adoring a small number of “special” or “wonder children” that O'Connor deems universal in the myths and folklore of the world. At the other end of the scale, the researcher identifies a negative discourse that constructs child stars as powerless subjects and positions them as “objects of pity, disdain and even ridicule” and condemns the commercializing, sexualization and “adultification” usually implied in their career (p. 2).

The sample data from the Global Edition shows similar conflicting positions: while the visual text constructs a subtly critical position on child stars, the verbal text builds a positive construction of the child star, one that invokes “child wonder” discourse and sanitizes in the process the employment of work as an identity marker in the representation of children. This is evident in the analyses of the typography, color, layout and layout cues which cast unfavorable light on young Shirley stardom when compared to her success as an adult.

Both the verbal and visual analyses performed earlier have shown how young Shirley's agency is foregrounded in both her visual and verbal representations. A question remains: what effects does foregrounding the agency of a young working child in starting a career in acting and in working hard towards keeping it and later in quitting the job have in her overall construction? One major effect that this emphasis creates is defying any prospect of young Shirley being forced into working. It also rules out the role of ambitious parents or huge money profits in the fate of her work. Highlighting the agency of the child actors in making work decisions even when they are as young as three years old contradicts what former child actors say when they had a chance to reflect on their careers as child stars. O'Connor (2010: 147), for instance, notes that former child stars “frequently point out that the responsibility for

their entry into showbusiness falls squarely to their parents.” Shirley Black, in particular, is quoted in an interview as describing her success as the product of her determined parents (ibid). However, the text limits the parent/child relationship through the act of “care”, and positions little Shirley as the receiver of that care: “my mother looked after me there.”

The celebratory discourse that mediates the construction of young Shirley Black in the Global Edition is completely lost in the localized editions. The process of localization replaced it with a negative discourse on work for young children. Visually, the major bulk of negativity in the construction of work is carried out by the role of Circumstance. The negative discourse is also evident in constructing a passivity that is evident in the analysis of the Representational Structure of the photographs on young Mattie. Her constructed passivity and vulnerability to circumstance sharply contrasts with how agentive young Shirley from the Global Edition is constructed, in spite of her young age.

## **6.4. FOCAL CASE THREE**

### **6.4.1. Description: Multimodal and verbal analyses**

The title page of Unit 9 from the Intermediate level presents the modern social practice of writing to ‘agony aunts’, or advice pages, in magazines. Because the teenager who writes to an agony aunt is not represented visually, no photographs stand for them in the text, and the bulk of his representation is carried by the verbal language. The analysis below is therefore based on the verbal construction of the teenager in the texts.



# 9 Relationships

Modal verbs 2 – probability • Character adjectives • So do !! Neither do !!

**TEST YOUR GRAMMAR**

1 Read each pair of sentences. If the sentence is a fact, put (✓). If the sentence is only a possibility, put (?).

- 1 ☐ I must be in love!  
☐ I'm in love!
- 2 ☐ She could be having a shower.  
☐ She's having a shower.
- 3 ☐ That isn't your bag.  
☐ That can't be your bag.
- 4 ☐ You must have met my brother.  
☐ You've met my brother.
- 5 ☐ They haven't met the president.  
☐ They can't have met the president.
- 6 ☐ Shakespeare might have lived there.  
☐ Shakespeare lived there.



2 Which sentences talk about the present?  
Which talk about the past?

**I NEED HELP!**  
*must, could, might, can't*

- 1 Do you ever read advice columns in magazines or newspapers? What kind of problems do people write about?
- 2 Lucy and Pam have problems. They wrote to 'Susie's Problem Page' in *Metro Magazine*. Read Susie's advice. What do you think the problems are?

## Susie's problem page

Got a problem? *Metro Magazine's* agony aunt Dr Susie Eden, gives expert advice.

**Lucy's problem:**  
*'I think about him night and day!'*

**Susie replies:**

Hi Lucy,  
Everyone has daydreams and there's nothing wrong with that. It's only a problem when you forget where dreams end and the real world begins. Don't write to him any more. You know in reality that a relationship with him is impossible, and that running away to Hollywood is a crazy idea. You need to find other interests and friends your own age to talk to. Sitting at home watching him on video won't help you. Your parents are clearly too busy to notice or listen. Your future is in your hands, so get a life, study hard, and good luck!

Yours,  
*Susie*

**Pam's problem:**  
*'We don't communicate any more!'*

**Susie replies:**

Hi Pam,  
You're not helping your marriage by saying nothing to him. He doesn't seem to notice how you feel. I know he's worried about his mother, but it's unfair that he's always at her house and leaves you to do all the housework. You have a tiring and stressful job, caring for sick people all day. Make him understand this and ask him about the hundreds of lottery tickets you found. Encourage him to look for work – he'd feel better about himself if he had a job and it would help the family finances. In the meantime, don't hide your feelings; otherwise your anger and resentment will grow.

Yours,  
*Susie*

Dr Susie Eden c/o *Metro Magazine*, PO Box 201, Lower-East Dockside, Newcastle-upon-Tyne NT12 5NP

**Metro Magazine 114**

**GRAMMAR SPOT**

- 1 The following sentences all express *It's possible that she's in love*. Which sentence is the most sure? Which sentences are less sure?  

She **must** be in love.  
She **might** be in love.  
She **could** be in love.
- 2 How do we express *I don't think it's possible that she's in love*?  
▶▶ Grammar Reference 9.1 p147

**PRACTICE**  
**Grammar and speaking**

1 Respond to the statements or question. Use the words in brackets.

- 1 I haven't eaten anything since breakfast. (must/hungry)  
*You must be hungry.*
- 2 Steve has three jobs. (can't/much free time)
- 3 The phone's ringing. (might/Jane)
- 4 The cat's soaking wet! (must/raining)
- 5 Listen to all those fire engines! (must/somewhere)
- 6 I don't know where Sam is. (could/his bedroom)
- 7 Marta isn't in the kitchen. (can't/cooking dinner)
- 8 Whose coat is this? (might/John's)

**T 9.1** Listen and check. Practise the sentences with a partner. Pay attention to stress and intonation.

**What are they talking about?**

2 **T 9.2** Listen to five short conversations and guess the answers to the questions. Work with a partner.

- 1 

**A** It's Father's Day next Sunday.
**B** I know. Should we buy Dad a present or just send him a card?

Who do you think they are? Friends? Brother and sister? Husband and wife?  
*They can't be just friends. They could be brother and sister. They might be husband and wife.*
- 2 Where do you think the people are? At home? In a pub? In a restaurant?
- 3 What do you think his job is? A lorry driver? A taxi driver? An actor?
- 4 What do you think she's talking about? Taking a test? Meeting her boyfriend's parents? A job interview?
- 5 Who or what do you think they are talking about? A cat? A dog? A baby?

**Who's who in the family?**

3 Work in small groups. Look at p154–155.

Figure 6.5. "Relationships," by Soars and Soars (2003). New Headway, Global Edition, Intermediate. Oxford: Oxford University Press, pp.70-71.

In the Global Edition, the verbal construction of the adolescent writer Lucy (Figure 6.5) emphasizes her agency to express her feelings, seek advice on her problems from an expert outside of the family, make decisions and do what is needed to solve her problems.

Lucy's Problem: "I think about him night and day!"

Everyone has daydreams and there's nothing wrong with that. It's only a problem when you forget where dreams end and the real world begins. Don't write to him anymore. You know in reality that a relationship with him is impossible, and that running away to Hollywood is a crazy idea. You need to find other interests and friends your own age to talk to. Sitting at home watching him on video won't help you. Your parents are clearly too busy to notice or listen. Your future is in your hands, so get a life, study hard, and good luck!

Yours,

Susie

Lucy is represented writing to an agony aunt in Metro Magazine about an imaginary relationship with a Hollywood actor, quoted saying: "*I think about him day and night.*" The sentence is the only one Lucy is quoted using to introduce her problem, a minimalist style that reflects the conventions of the genre of magazine's advice page, where the norm is to highlight the problem and downplay the narrative (McRobbie, 1993 in Jackson, 2005). However, we know from the text that the problem is more than merely the mental process of thinking about him; she *writes* to him, she *sits* at home and *watches* him on videos and *thinks* about running away to Hollywood. In the reply letter, the agony aunt positions Lucy as a self-contained individual, a decision-making agent, whose choices dictate the shape of her life to come: "*your future is in your hand.*" Acknowledging Lucy's agency in solving her own problem, the agony aunt addresses her directly with a series of actions that entail enacting changes at the behavioral level: "*don't write to him,*" "*study hard,*" "*get a life,*" and "*you need to find other interests*" and the verbal level: "*friends of your age to talk to.*"



# 9 Getting on together

Modal verbs 2 – probability • Character adjectives • So do !! Neither do !!



## TEST YOUR GRAMMAR

1 Read each pair of sentences. If the sentence is a fact, put (✓). If the sentence is only a possibility, put (?).

- 1 ☐ I must be ill!  
☐ I'm ill!
- 2 ☐ She could be having a shower.  
☐ She's having a shower.
- 3 ☐ That isn't your bag.  
☐ That can't be your bag.
- 4 ☐ You must have met my brother.  
☐ You've met my brother.
- 5 ☐ They haven't met the president.  
☐ They can't have met the president.
- 6 ☐ Shakespeare might have lived there.  
☐ Shakespeare lived there.



2 Which sentences talk about the present? Which talk about the past?

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## PROBLEMS, PROBLEMS!

must, could, might, can't

- 1 Do you ever read advice columns in magazines or newspapers? What kind of problems do people write about?
- 2 What do you think are the problems of Luke Basset and Barbara Iverson below? Who did they write to?

## Write to Aunt Amelia

Have you got a problem? Metro Magazine

### (1) Luke's problem:

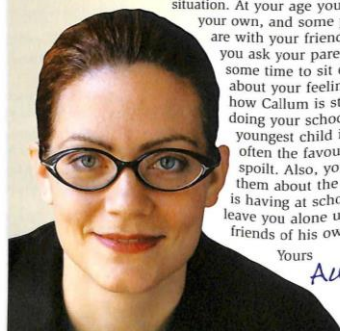
Dear Aunt Amelia,  
We fight all the time. I hate him! Luke Basset

Aunt Amelia replies:

Dear Luke,  
It is very difficult not to get angry with your brother in your situation. At your age you need time on your own, and some privacy when you are with your friends. Why don't you ask your parents to give you some time to sit down and talk about your feelings? Tell them how Callum is stopping you from doing your school work. The youngest child in a family is often the favourite and gets very spoilt. Also, you should tell them about the problems Callum is having at school. He won't leave you alone until he has more friends of his own.

Yours

Aunt Amelia



- 3 Read the replies to Luke and Barbara's letters from Aunt Amelia. Who is Callum? Who are the Fletchers? What more do you learn about the problems?
- 4 Read the sentences. Who or what do the underlined words refer to? Give your reasons.  
He must be the eldest child in the family. Luke – because Callum is the youngest.  
He must be his younger brother.  
He and his friends could be teenagers.  
They might not realize he has problems at school.  
He can't have many friends.  
They must be her neighbours.  
They might play football in the garden.  
They could play loud music in the evenings.  
It must be very tall and stop the sunlight  
They can't have any children.
- 5 Read Luke and Barbara's complete letters to Aunt Amelia on p154. Find out if your ideas were correct.

Aunt Amelia gives her expert advice.

### (2) Barbara's problem:

Dear Aunt Amelia,  
We live in the house of our dreams.  
We don't want to move but we're going crazy. Barbara Iverson

Aunt Amelia replies:

Dear Barbara,  
When people live side by side, they need to be tolerant of each other's way of life. Your children need their sleep, and you have every right to enjoy your lovely garden. Try talking to the Fletchers one more time; promise that your sons will make less noise during the day if they will make less noise in the evenings. Also, did you know that a new UK law allows you to complain to the local authorities about the height of your neighbour's hedge? However, going to court is expensive, it can cost up to £550, and it could make the problem worse. Tell them about the law. It's in both your interests to sort out the problem yourselves.

Yours

Aunt Amelia

Metro Magazine 114

## GRAMMAR SPOT

- 1 Which sentence is the most sure? Which two sentences are less sure?  
They must be rich.  
They might be rich.  
They could be rich.
- 2 The above sentences all mean I think it's possible that they are rich. What does They can't be rich mean?

► Grammar Reference 9.1 p147

## PRACTICE

### Grammar and speaking

- 1 Respond to the statements or question. Use the words in brackets.  
1 I haven't eaten anything since breakfast. (must/hungry)  
You must be hungry.  
2 Steve has three jobs. (can't/much free time)  
3 The phone's ringing. (might/Jane)  
4 The cat's soaking wet! (must/raining)  
5 Listen to all those fire engines! (must/somewhere)  
6 I don't know where Sam is. (could/his bedroom)  
7 Marta isn't in the kitchen. (can't/cooking dinner)  
8 Whose coat is this? (might/John's)
- T 9.1 Listen and check. Practise the sentences with a partner. Pay attention to stress and intonation.

### What are they talking about?

- 2 T 9.2 Listen to five short conversations and guess the answers to the questions. Work with a partner.

- 1 A It's Dad's birthday next Sunday.  
B I know. Should we buy Dad a present or just send him a card?

Who do you think they are? Friends? Brother and sister? Husband and wife?  
They can't be just friends. They could be brother and sister.  
They might be husband and wife.

- 2 Where do you think the people are? At home? In a café? In a shop?
- 3 What do you think his job is? A lorry driver? A taxi driver? An actor?
- 4 What do you think she's talking about? Taking a test? Meeting her friend's parents? A job interview?
- 5 Who or what do you think they are talking about? A cat? A dog? A baby?

### Who's who in the family?

- 3 Work in small groups. Look at p154–155.

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Figure 6.6. "Getting on together," by Soars and Soars (2006). New Headway Plus, Middle Eastern Edition, Intermediate. Oxford: Oxford University Press, pp.70-71.



The process of localization for the regional level in the Middle Eastern Edition replaces Lucy with Luke, thus changing the teenage Actor and altering their gender (Figure 6.6). The romantic (implicitly sexual) discourse imbued in Lucy's problem is removed in the localized edition, and replaced with one on sibling conflict in Luke's case. Unlike Lucy, Luke's relational problem with his brother is expressed through a behavioral process: "*We fight all the time,*" a tangible event that instigates in Luke the mental process of "hate" towards his brother. Nonetheless, the overall text draws a more complicated image of the problem where his relationship with his brother is interrupting his own emotional and relational developmental needs. Luke is constructed as someone who needs to build stronger independent relations with friends. Callum, his younger brother, has a deficiency in this respect too and is totally reliant on Luke, interfering with his growing sense of independence and affecting his school performance. In addition, a case of parental favoritism is running against Luke in the family.

Luke's problem:

Dear Aunt Amelia,

"We *fight* all the time. I hate him!"          Luke Basset

Dear Luke,

It is very difficult not to get angry with your brother in your situation. At your age you need time on your own, and some privacy when you are with your friends. Why don't you ask your parents to give you some time to sit down and talk about your feelings? Tell them how Callum is stopping you from doing your school work. The youngest child in a family is often the favourite and gets very spoilt. Also, you should tell them about the problems Callum is having at school. He won't leave you alone until he has more friends of his own.

Yours

While the adapted Middle Eastern text maintains a Western-sounding name similar to the one used in the Global Edition, the two texts differ on many grounds,

significantly in the construction of the teenager’s relational agency, especially where they stand in relation to their parents. This variation in the construction of the teenager’s relational agency is strongly suggested by a transitivity analysis of the advice the agony aunt gives to the teenage writers in each edition as detailed in Table 6.6.

Table 6.6. Transitivity Analysis of the positioning of Lucy from the Global Edition and Luke from the Middle Eastern Edition

<i>Advice to Lucy</i>		<i>Advice to Luke</i>	
<i>Activity</i>	<i>Process</i>	<i>Activity</i>	<i>Process</i>
1. don’t <u>write</u> to him	1. Behavioral	1. Why don’t you <u>ask</u>	1. Verbal
2. you <u>know</u> in reality	2. Mental	2. Your parents to <u>give</u>	2. Behavioral (as
3. a relationship with	3. Relational	you some time	in ‘be
him <u>is</u> impossible	(projected)	3. To <u>sit</u> down	available’: projected)
4. running away to	4. Relational	4. And <u>talk</u> about your	3. Behavioral
Hollywood <u>is</u> a crazy	(projected)	feelings	(projected)
idea	5. Mental	5. <u>Tell</u> them how	4. Verbal
5. you <u>need</u>	6. Mental	Callum <u>is stopping</u>	(projected)
6. to <u>find</u> other interests	7. Verbal	you from doing your	5. Verbal
7. friends of your age to	(projected)	school work.	
<u>talk</u> to	8. Behavioral		
8. <u>get</u> a life	9. Behavioral		
9. <u>study</u> hard			

Luke’s active engagement with solving his own problem is denied and the responsibility for this is handed over to his parents. The construction of the advice given to Luke is void of any material processes, and completely reliant, instead, on verbal processes: “*why don’t you ask ..*,” “*talk about your feelings*” “*tell them about,*” “*also you should tell them about.*” The receiver of these verbal processes is never the brother in question, but always the parents.

#### 6.4.1.1. *Relation to parents*

The text constructs an adverse standpoint against Lucy’s parents. No expectations are built around the parents to solve their child’s problem. The parents are explicitly criticized for being too busy to maintain a relation with their child. Parental care is textually constructed as a mental and behavioral service parents provide to their children: “*Your parents are clearly too busy to notice or listen.*” Lucy’s parents failing

to fulfil their role aggravated their child's problem and legitimized the teenager's contacting an agony aunt for advice.

The explicit criticism towards the parents is hedged in the localized Middle Eastern Edition. Parents are still blamed for not being emotionally and physically available to their children; however, the explicit criticism of parents in the Global Edition is toned down, referred to only indirectly as embedded in a piece of advice to request from them some time to talk and complain: "*Why don't you ask your parents to give you some time to sit down and talk about your feelings?*" The teenager is assigned the duty of asking their parents to be more available for talk and discussion. Hedging the criticism against the parents in the Middle Eastern Edition is also evident in the reference to the case of parental favoritism which runs against Luke and makes him suffer: "*The youngest child in a family is often the favourite and gets very spoilt.*" Constructing the act of favoring the youngest child through an existential process both eclipses the material process of favoring the youngest, and suppresses the Actor who is carrying this process. The Actors (i.e., the parents) are also suppressed in the Action process of spoiling the youngest child by constructing the sentence in a passive tone that hides the Subject. Reference to Callum, who is the beneficiary of the Action process is also suppressed through 'genericisation', a strategy that serves to hedge the criticism of the doer of the acts of favoring and spoiling the youngest as well as construct the acts as a common social practice.

The process of localization for the Special Edition approached this constructed agency rather differently. Drastic changes took place in the content of the Special Edition that removed the agency of the represented teenage participants together with the social practice that provides the context for this agency. The result is a very fragmented text composed of very short conversations by anonymized speakers on optical illusions represented visually. This change is signaled by another change on the title level, changing it from "Relationships" in the Global Edition to "Getting on Together" in the Middle Eastern Edition, to "Making Connections" in the Special Edition. Connotations of human connection are removed from the title for the Special Edition, and the word "connections" is used instead to describe the act of guessing and interpreting pictures of optical illusion.

# 9 Making connections

Modal verbs 2 – probability • Character adjectives • So do !! Neither do !!

## STARTER

Work with a partner. Look at the optical illusions. Can you find ... ?  
 three animals    three people's faces    a word  
 the colour red    parallel lines    a vase

- 
- 
- 
- 
- 
- 
- 
- 

## OPTICAL ILLUSIONS

must be/can't be/looks like

- Two people are discussing the optical illusions on this page. Here are some lines from their conversation. Which optical illusion does each line refer to?
  - It **looks like** stairs that go up forever.
  - That **must be** a vase.
  - They **can't be** the same colour.
  - I think they **might be having** an argument.
  - It **can't have** five legs.
  - It **could be** a duck or a rabbit.
  - The one on the left **must be** longer.
  - It **looks like** someone wearing glasses.
  - It **looks wobbly**, like a jelly.
  - The dots **must be creating** the illusion.
- T 9.1** Listen to the full conversation. As you listen, point to the picture they are talking about.
  - What is the truth about each one?
  - Which two optical illusions can the man not see?

## GRAMMAR SPOT

- Which of these sentences is the most sure? Which two sentences are less sure?
  - It **must be** a duck.
  - It **could be** a duck.
  - It **might be** a duck.
- The above sentences all mean *I think it's possible that it is a duck*. What does *It can't be a duck* mean?

► Grammar Reference 9.1 p147

## PRACTICE

Fact or fiction?

- Work with a partner. Do you believe these statements are true or false? Use modal verbs in your comments. Discuss ideas as a class.
  - Lightning never strikes in the same place twice.

That **must be** true. I've often heard this.

It **could be** true but I'm not so sure.

- Hurricanes always have ladies' names.
- Women have a higher pain threshold than men.
- The sea is blue because it reflects the sky.
- A penny dropped from a skyscraper can kill a person.
- Hair and nails continue to grow after death.
- Birds are bird-brained and stupid.
- No two snowflakes are the same.
- Bats are blind.

- T 9.2** Listen and check your ideas. Do you learn anything that surprises you?

## Grammar and speaking

- Work with a partner. Take turns to read aloud the statements and respond using the words in brackets.
  - I think I've lost my passport. (*must, worried*)  
You **must be very worried**.
  - Your phone's ringing! (*might, Jane*)
  - Paul's taking his umbrella. (*must, rain*)
  - Harry and Sally never go on holiday. (*can't, much money*)
  - Hannah's not in class. (*could, coffee bar*)
  - Look! Three fire engines! (*must, somewhere*)
  - I haven't seen Tom for weeks. (*can't, work here any more*)
  - Whose jacket is this? (*might, John's*)
  - You got top marks in the test! (*must, joke!*)

- T 9.3** Listen and check your answers. Practise again

## What are they talking about?

- T 9.4** Listen to five short conversations. With a partner, guess the answer to the questions. Give reasons for your conclusions.

- A glass of orange juice and a mineral water, please.
  - Still or sparkling?
  - Sparkling, please.
  - Do you want ice and lemon with that?
  - Just ice, thanks. How much is that?

Where do you think the people are? *At home? In a restaurant? In a café?*  
 They **can't be at home** because *they're paying for the drink*.  
 They **could be in a restaurant** but... They **must be in** ...

- What are they talking about? A TV? A mobile phone? A computer?
- What do you think she's talking about? An exam? A job interview? Her driving test?
- Who are the people? Two friends? Husband and wife? Brother and sister?
- What are they talking about? A retirement present? A wedding present? An anniversary present?
- What do you think they are doing? Playing football? Watching a horse race? Watching a football match?

## Who's who in the family?

- Work in small groups. Look at p154–155.

Figure 6.7. "Making connections," by Soars and Soars (2011). New Headway Plus, Special Edition, Intermediate. Oxford: Oxford University Press, pp.70-71.

## 6.4.2. Interpretation:

### 6.4.2.1. *Juvenile agency*

The construction of child's agency is one area that underwent changes in the process of localization of the textbooks under investigation. The comparative multimodal analysis above shows that the relational agency of teenagers and its consequential effect of developing a sense of independence from parents is the area that received most change.

The construction of Lucy's problem in the Global Edition invokes a personal and romantic discourse, typical of the genre of magazine advice pages (Jackson, 2005). The mental process of thinking belongs to the world of ideas and fantasies while the behavioral processes of writing, sitting and watching videos belong to the world of reality, a dichotomy the text maintained and emphasized throughout, and which Lucy, the teenager, is constructed as blurring by allowing her world of fantasy to rule her 'real' world. Highlighting only the mental process "think" in describing the problem in her quote reflects this imbalance and her obsession with ideas and fantasies that results in her detachment from the real world.

The absence of material processes in the advice given to Luke together with the dominance of verbal processes in constructing that advice suggests that Luke is not advised to take steps towards solving his problem on his own, and that the only actions his agency permits in this specific context is to report his relational problem to his more authoritative parents and rely on their actions instead in solving his problem. Thus put, the text mediates his parents in the construction of his relational agency.

Therefore, it is safe to say that the verbal text in the Middle Eastern Edition builds on two contradictory constructions of parents: on the one hand, they are constructed as guilty of being unavailable to their children and of a favoritism that is sabotaging their sibling's relations. On the other hand, they are constructed with having authority over their children's relations, an authority that undermines their kids' own relational agency.



To conclude, the process of localization for the Middle Eastern Edition can be summarized as follows: the teenager's agency in expressing their feelings, discussing their problems and seeking advice about them from an expert outside of the family is maintained, though the gender of the Represented Participant has changed together with the romantic discourse that typifies the relational problem. On the other hand, the teenager's agency to solve their own relational problems, which also entails making decision, is removed altogether and relocated in the parents' hands.

## **6.5. A WIDER PERSPECTIVE**

Taking the insights from the themes that have emerged in the analysis of the three focal cases in this chapter, I will qualitatively analyze further example cases on the family from one single level of the textbooks (Pre-Intermediate) to test against the findings on the constructions and reconstructions of youth already arrived at earlier in this chapter. All the new sample cases are taken from the Pre-Intermediate level, title pages or not. As mentioned earlier in the introduction to this chapter and elsewhere in this thesis, the emphasis in my description is on what changed in the representation and was incited by the process of localization, in keeping with my research focus.

The conclusion that *Postmodern references* are targeted in the localization process has further support from a case on youth representation in the Pre-Intermediate level (p. 17). The case in the Global Edition has a visual representation of two male friends laying on a bed in their bedroom, possibly watching TV, which is not in view for the readers. Verbally, students are set to relate verbally to the representation by talking about their own favorite room, why they like it and what they do in it. The localization for the Middle Eastern Edition replaced the two male Represented Participants with one female Represented Participant, who is seen sitting on her bed, watching a TV that is visible to the readers. It has also changed the values of the Interactional Structure of the photograph, positioning the viewer in a detached place. The localization of the Special Edition changed the Representational Structure of the photograph and replaced the gender of the Represented Participant. However, how

students are guided to interact verbally with the representations thorough exercises in the two localized editions remains the same.

The analysis of the focal cases throughout this chapter, especially Focal Case One, has indicated how the process of localization does not target the representations of young people entangled in acts of *consumerism*. One additional case that supports this conclusion, taken from the Pre-Intermediate level, is the multimodal representation of teenager of Hugo Fenton-Jones (p. 25). In the Global Edition, Hugo goes on a spending-spree with his father's credit card. Students are asked to relate to the representation verbally in pairs, by asking and answering comprehension questions about Hugo. The localization for the Middle Eastern and the Special Editions kept the representation of Hugo indulging in a spending spree with money he does not own in the same way, except for a slight change to the narrative whereby the money is *borrowed* from his *brother*, not stolen from his father (as in the Global Edition).

We have seen in Focal Case Two above how the process of localization brought about emphasis on the *educational aspirations* of the represented teenagers. One case from the Pre-Intermediate line that supports this conclusion is a comparative multimodal text on the educational ambitions of two teenagers, the South African Nisa Isaac and the Russian Victor Panov (p. 88). While Nisa, coming from a lower social stratum, is more determined to complete her education and move up the social ladder, Victor entertains different possibilities of which living and studying abroad is an available option for him. Readers' verbal interaction with the text is guided by a list of comprehension questions, besides looking, listening, reading and filling in the gapped written text. The localization for the Middle Eastern Edition involved changing the Represented Participants, their visual and verbal representations and the layout of their representations as well. The localization for the Special Edition retained the text from the Global Edition but repositioned it at the center of the double spread.

In Focal Case Two, as well, we have seen how localization resulted in re-adjusting the discourse on *working children* from one of tolerance to one of unambiguous negativity, particularly because it interferes with their education. Similar conclusions can be drawn with regard to the localization of the title page of Unit 9 in the Pre-Intermediate level. The multimodal representation in the Global Edition constructs

the travel ambitions of James and Jessie. Having finished school, they are set to travel the world on a gap year before starting university. In each of their distinct plans, they strategically set out on a 'gap year', taking up temporary work to save money for their upcoming trips. Students are set to interact verbally with the representations, aside from comprehension exercises, through exercises that ask the reader to strategically plan and weigh options for goals that revolve around studying and money making. The localization for the Middle Eastern Edition has replaced James and Jessie with two female friends, Clare and Sally. It has also forged a relationship between the two, thus modifying their plans from travelling solo to travelling with a friend. While the gap year incentive remains in the localized edition, planning for it strategically by engaging and saving from a temporary work does not exist. The localization for the Special edition kept the same changes introduced in the Middle Eastern Edition but changed the gender of the travelling friends.

*Juvenile agency*, especially when it touches on the relations with the parents, is an area that has been targeted elsewhere in the corpus by localization. Another case that supports this conclusion is a segment title *Leaving home* (p. 65), which constructs two perspectives on 18-year old Evie Michel's decision to leave her parents' home in the North of England to study dancing in London. The two perspectives are one of her worried father and that of the enthusiastic daughter. Layout cues are used to express the divide in the family. Students are asked to engage verbally in different ways: discussing young people leaving home in their countries, content-checking comprehension questions after each side narrates their part, role play and opinion questions. The two levels of localization address the topic differently. They both recast the issue of a young person leaving their family home as a problem and reduce it to one among other problems in a problem column page. By casting the issue as a problem, a value judgment is passed on it in the text, and the 'criticality' aspect in the original presentation realized in offering insights into two sides to the story is removed. Moreover, in both localized editions, the story was retold with differences. The Middle Eastern Edition emphasized in its version the aspect of *leaving home* and relocated the decision as depending on the parents' authority. The Special edition's version emphasized leaving hometown for university study, toned down its effects on the family and highlighted mourning friends' loss.

## 6.6. EXPLANATION

### 6.6.1. Postmodern references

Adolescence or teenage is a transitional stage in human development marked by numerous physical, psychological and social changes, chief among these being sexual ones. Nonetheless, in a theory of discourse, the biological grounds of both sexuality and adolescence are challenged; sexuality and adolescence are reduced to discursive categories that lend themselves well to varying social constructions (after Foucault, 1980).

Despite the abundance of gender studies in ELT textbook research which focus on invisibility and stereotyping, only a few have ventured to explore sexual representations (Sunderland & McGlashan, 2015). The few published works that address the issue (i.e., Thornbury, 1999; Gray, 2013; Sunderland & McGlashan, 2015) highlight an overarching heteronormativity in language textbooks and a deliberate omission of homosexual characters from their world. Thornbury (1999) is pessimistic about any future prospect of inclusion given the power of the generally conservative market of this global commodity. Sunderland and McGlashan (2015) cite an example of the power of the market in a story they relate from the 2015 *Queering ESOL* seminar run by Ben Goldstein. Goldstein was co-author of *Framework 3*, which included two representations of gay identities in its first (2003) edition. However, the publisher had erased these representations in the second (2005) edition in order to increase the sales of the series. As an alternative to overt homosexual representations in the near future, researchers have suggested “covert signs” such as “same-sex flat mates, unmarried uncles, holiday postcards from Lesbos or Stiges, two women booking plane tickets together, two men sharing a restaurant table” (Thornbury, 1999). Sunderland & McGlashan (2015) think that this type of low-key same-sex scenes in language textbooks, are useful as they allow for alternative readings.

Going back to the sample data at hand and judging from the visual references to sexuality visually constructed in the photograph, the scene of the two teenage girls in Focal Case One allows for a reading of a same-sex relationship. Indeed, this visual is

far more daring than what the researchers have suggested in the literature. It is significant in this respect that the representation of the two teenage girls, although specified and personalized as individuals, both visually and verbally, attains a level of generalization through the use of first names in their verbal identification, which ultimately introduces them more as types regarding their specific constructed attributes.

### 6.6.2. Agency

An individual actor's agency is based on their power to enact a change in the world through their actions. Agency implies intention, reason and motive, which Giddens (1984) sees as embedded processes of action, thus rejecting the views that confuse agency with the actor's intentions: "agency refers not to the intentions people have in doing things but to their capabilities of doing those things in the first place" (p. 9). Also implied in the individual actor's agency are the consequences of their actions, regardless of whether they are intended or not (p. 11). For Giddens, power is implicated in agency: to be an agent is to be able to act, and to act is to be able to deploy some powers and to intervene in the world. Power in this sense is conceptualized at the level of the individual and can be defined "in terms of the intent or the will as the capacity to achieve desired and intended outcomes," without contradicting the Foucauldian sense that places power as the superordinate force in society, and which Giddens takes as one face of the dual faces of power (p. 14-15). The Global Edition in the sample data emphasizes the agency of the child or teenager with regard to joining the labor force, consumption behavior and having relationships with others. Not all these aspects receive the same type of alteration across the two localized editions: some types were altered more than others, while all still index ideological connotations. The relational agency of teenagers and its consequential effect in developing a sense of independence from parents is the area that received most change.

### 6.6.3. Work

The centrality of the theme of work in the globalized world constructed in the sample textbooks cannot be overstated. Work is a principal source of identity for the adults who populate these textbooks: adult participants in the selected sample are almost always identified in relation to some type of work they are doing. Younger participants who are not working are preparing themselves for work through education. Indeed, education and work are always at odds in the case of children, for education has to precede career yet it is carried out with the purpose of landing a future job. Nonetheless, there is a small number of children who happen to work when they are little, in conditions generally understood to be 'forced' in the real world. Reference to these children in the selected global textbook, in the cases sourced, maintain the centrality of work as an identity marker but omit altogether any reference to the forced conditions that accompany it in the representation of glamorous careers for children. Although work for children remains in the localized editions, it is cast discursively in an unmistakably negative light.

### 6.6.4. Education

Constructing education as the ladder to a profession, and magnifying the role of profession in a narrative of social mobility and success can be interpreted as a realization of “educating *Homo Oeconomicus*” discourse, expressive of the dominance of the commercial spirit on education (Stengel, 2016). Brown (2015) explains how neoliberalism, conceptualized as more than just an economic policy, but a “governing rationality” that formulates everything, including humans and education, in terms of capital investment, has turned education into self-investment and reduced students to future human capital and citizens to mere investors or consumers. In this context, higher education has been converted from a social and public good to a personal investment in individual futures that are constructed mainly in terms of “earning capacity.” The scheme of self-investment through education is not based on self-choice so much as responding to the appreciation and deappreciation of the market within neoliberal regimes that require technically skilled human capital

rather than active educated participants in public life. In this light, even the value of knowledge in the neoliberal scheme is changed:

knowledge, thought, and training are valued and desired almost exclusively for their contribution to capital enhancement. This does not reduce to a desire only for technical knowledges and skills. Many professions today—from law to engineering to medicine—require analytical capacities, communications skills, multilingualism, artistic creativity, inventiveness, even close reading abilities. However, knowledge is not sought for purposes apart from capital enhancement, whether that capital is human, corporate, or financial. It is not sought for developing the capacities of citizens, sustaining culture, knowing the world, or envisioning and crafting different ways. (Brown, 2015: 177)

In the textbooks sampled, as in the sampled data, the construction of education fits Brown's account: education is a means to secure a profession, and the English language is part of the skills/knowledge required for the jobs aspired to. The global ELT textbooks, as revealed from the sample data, solidify this link and promote English as a commodity needed in jobs (such as banking and medical practice) which are known to be increasingly reliant on English language communication (Maher, 1986). Localization for either the Middle Eastern Edition or the Special Edition did not change this construction of education.

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## 7. Chapter Seven: Discourses on Family

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### 7.1. INTRODUCTION

This chapter will trace and capture the discursive *changes* in the textual and semiotic construction of *family* in one ELT textbook series as an example of localizing global ELT textbooks. It also aims to document what aspects of family as an identity category are highlighted or omitted in the localized editions. Having reviewed the cases relating to family in 5.3.2, here I select two focal cases for detailed multimodal discourse analysis. The cases are selected for their length and information-richness. The presentation of the analysis of each case will follow Fairclough's three stages of CDA: *description*, *interpretation* and *explanation*. In order to check the validity of the findings arrived at in the analysis of the focal cases, further cases on family will be sourced from the Pre-Intermediate level, and qualitatively analyzed. This step is called *A wider perspective* in all findings chapters and comes before the *explanation* stage.

### 7.2. FOCAL CASE ONE

#### 7.2.1. Description: Multimodal and verbal analyses

Focal Case One comes from Beginner Unit 4, entitled *Family and Friends* (7.1). The multimodal text in question consists of a set of three photographs, spread over two pages: the first is of Annie Taylor among her family, the second is an individual photograph of Annie Taylor in her professional attire and the third is of the location of her work (the hospital). If we map the photographs onto the two aspects of her identity that the whole text is communicating, it is possible to see that there are two photographs devoted to the representation of her professional identity, while there is one for her family identity. The three photographs occupy the entire half bottom of the first page and half of the second. The design uses the layout of the double spread of the title page to arrange the photographs through contrast, positioning a photograph for each aspect on a separate page.



# 4 Family and friends

our/their • Possessive 's • The family • has/have • The alphabet

## STARTER

1 Complete the chart.

I	you	he	she	we	they
my				our	their

2 Talk about things in the classroom.

This is my book.

This is our class.

This is her bag.

## MY FAMILY

Possessive 's

1 T 4.1 Read and listen.

### Annie's family



## ANNIE TAYLOR

This is Annie Taylor. She's married, and this is her family. Their house is in London. She's a doctor. Annie's hospital is in the centre of town.

Jim is Annie's husband. He's a bank manager. Jim's office is in the centre of town, too.

'Our children are Emma and Vince. Emma is 15. She's at Camden High School. Vince is 19. He's at the University of Westminster. We're all happy in London.'

## GRAMMAR SPOT

- 1 She's married. She's a doctor. 's = is
- 2 This is her family. This is **Annie's** family. 's = the family of Annie
- 3 his office her Emma's school

► Grammar Reference 4.1–4.3 p124

2 Answer the questions.

- 1 Is Annie married? Yes, she is.
- 2 Where's their house? \_\_\_\_\_
- 3 What's Annie's job? \_\_\_\_\_
- 4 Where's her hospital? \_\_\_\_\_
- 5 What's Jim's job? \_\_\_\_\_
- 6 Are their children both at school? \_\_\_\_\_

T 4.2 Listen, check, and practise.

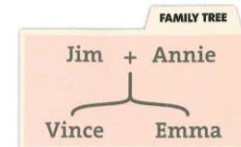


## Who are they?

3 T 4.3 Listen and repeat.

♀	mother	daughter	sister	wife
♂	father	son	brother	husband
👤👤	parents	children		

4 Look at the family tree.



T 4.4 Listen and complete the sentences.

- 1 Annie is Jim's wife.
- 2 Jim is Annie's \_\_\_\_\_.
- 3 Emma is Annie and Jim's \_\_\_\_\_.
- 4 Vince is their \_\_\_\_\_.
- 5 Annie is Vince's \_\_\_\_\_.
- 6 Jim is Emma's \_\_\_\_\_.
- 7 Emma is Vince's \_\_\_\_\_.
- 8 Vince is Emma's \_\_\_\_\_.
- 9 Annie and Jim are Emma and Vince's \_\_\_\_\_.
- 10 Emma and Vince are Jim and Annie's \_\_\_\_\_.

T 4.4 Listen again and check.

5 Ask and answer questions with a partner.

Who's Vince?

He's Emma's brother.

He's Jim's son.

6 T 4.5 Listen to the five people. Who are they?

- 1 Annie Come on, Emma! Time for school!
- 2 \_\_\_\_\_
- 3 \_\_\_\_\_
- 4 \_\_\_\_\_
- 5 \_\_\_\_\_

Figure 7.1. "Family and Friends," by Soars and Soars (2003). New Headway, Global Edition, Beginner. Oxford: Oxford University Press, pp.24-25

The family photograph is on the left corner of the Given Zone, while the photograph of the hospital is on the left of the New Zone; in the space between, and the individual photograph of Annie Taylor in her professional attire is foregrounded. The foregrounded close-up photograph of Annie acts as a cohesive link that together with the caption of the photograph and the shared color of the background that extends behind the whole bottom visual composition create the cohesion in the overall text.

The analysis of the Representational Structure of Annie's family photograph shows that all the family members are Actors in a Narrative process of walking on a day out. Yet Annie is foregrounded, spatially, in the representation of this repeated collective Act, walking ahead of everyone and leaving her husband and her two children behind in her trail.

Color, as in the color of the participants' garments, is an important signifier in this photograph. The selected color scheme for the participants' garments consists of bright red, bright yellow, dark pink and dark blue. All the Represented Participants are dressed in mono color shirts and jeans, the parents - Annie and her husband - wear bright red and bright yellow, while the children are dressed in dark blue (for the son) and pink (for the daughter). There is also strong differentiation between the two primary colors (red and yellow) and the two hybrid colors (pink and dark blue) in the selected color palate for the photograph. The bright red and yellow of the parents' register positively on the parameters of value, saturation and purity. Conversely, the dark pink and dark blue of the children's register positively on the parameters of value and saturation but negatively on the parameter of purity. The purity/ hybridity parameter conveys significant meaning potential here. Pure color (aka primary colors), especially the Mondrian color scheme selected as the ones for the parents' clothes, are known to be key signifiers of the ideology of modernity, while the hybrid colors selected as the ones for the offspring are known to be key signifiers of the

ideology of postmodernity, where hybridity is positively valued (Kress & Van Leeuwen, 2002: 356).<sup>9</sup>

The positioning of the Interactive Participant can be detected visually from the analysis of the Interactive Structure of the family photograph, which shows that Annie is singled out in the overall representation through distinctive values for the resources of Gaze and Angle. In a medium Shot that positions the reader in a social distance to the whole family, Annie is positioned in direct contact with the viewer through a direct Gaze, and a direct involvement with the viewer through a frontal Angle. The other Represented Participants of her family members are constructed with an absent Gaze and positioned in a comparatively detached status via an oblique Angle.

Moving to the representation of Annie's professional identity, the first photograph that constructs the professional identity of Annie Taylor is a close-up, posed photograph in her medical attire. The photograph construes a Conceptual Analytical process that identifies Annie (the Carrier) in terms of the Possessive attributes she constructs through her medical attire. The second photograph is of a hospital entrance identified by a parked ambulance and a caption that relates the hospital to Annie. Instead of being a Locative Circumstance at the background of a Representational Structure, the static photograph of the hospital is the main Represented Participant in the photograph. It communicates a Conceptual Analytical Structure that demands the viewer enter into an imaginary relationship with the hospital. The analysis of the Interactional Structure of the photograph shows that the tall building of the hospital stands in an oblique low Angle that denotes meanings of detachment, overbearing and power in relation to the viewer.

Within the overall design of the multimodal representation, the verbal text relating to Annie Taylor is boxed and strongly framed, creating a sense of relative disconnectedness on the page. The verbal text about Annie Taylor is given less material space on the page compared to that given to the visual elements. The overall

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<sup>9</sup> Mondrian scheme colors are bright red, yellow and blue, in addition to white and black.

effect of boxing and strongly framing the verbal text and assigning it a smaller space is to subordinate the verbal text to the visual texts, relegating it to the status of a comment on the photographs. Cohesion in the multimodal text on Annie Taylor is achieved through two elements: the mode of color (shared background color) and the use of existential processes in the verbal text that refers to elements in the visual composition.

This is Annie Taylor. She is married, and this is her family. Their house is in London. She is a doctor. Her hospital is in the centre of town. Jim is Annie's husband. He is a bank manager. Jim's office is in the centre of town, too. "Our children are Emma and Vince. Emma is 15. She's at Camden High school. Vince is 19. He's at the University of Westminster. We're all happy in London."

A systemic functional analysis of the verbal text shows that Annie Taylor is introduced through an existential clause: "*This is Annie Taylor*"; and immediately after this, three aspects of her identity are brought up in the text in the following order: familial, locative and professional. "*She is married, and this is her family. Their house is in London. She is a doctor.*" Positioned last, Annie's professional identity is not highlighted in the verbal text as much as it is in its visual counterpart. Moreover, the analysis of the verbal language shows that in addition to Annie Taylor, all her family members are equally identified and nominated. Table 7.1 shows that there are as many as thirteen relational clauses in the verbal text; however, Annie Taylor is the Subject in only two relational clauses, as many as her husband and her two offspring. When she is quoted talking, she never uses the personal I, but either the plural speaker pronoun *our* "*Our children are Emma and Vince*" that refers to her and her partner, or *we*: "*We're all happy in London*" in reference to the whole family. These two analytical findings suggest that unlike the visual representation of Annie, the verbal presentation of Annie favors foregrounding her familial subjectivity over highlighting her individuality. The transitivity analysis of the verbal text also shows the dominance of relational and existential processes. There is a total absence of behavioral and mental processes in the verbal construction of Annie Taylor, the type of processes that could emphasize individuality in her overall representation.

Table 7.1. Analysis of verbal construction of Annie Taylor in the Global Edition

Annie		Jim		Emma		Vince	
Activity	Process	Activity	Process	Activity	Process	Activity	Process
This <u>is</u> Annie Taylor	Existential	Jim <u>is</u> Annie's husband	Relational	Emma <u>is</u> 15	Relational	Vince <u>is</u> 19	Relational
She <u>is</u> married	Relational	He <u>is</u> a bank manager	Relational	She's at Camden High school.	Relational	He's at the University of Westminster	Relational
and this <u>is</u> her family	Existential	Jim's office <u>is</u> in the centre of town, too	Relational				
their house <u>is</u> in London	Relational						
She <u>is</u> a doctor	Relational						
Her hospital <u>is</u> in the centre of town	Relational						
our children <u>are</u> Emma and Vince	Relational						
We're all happy in London	Relational						

#### 7.2.1.1. *From the family photograph to the family album*

The representation of family and friends through the life of Annie Taylor remains the same in the Middle Eastern Edition. The process of localization took effect only in the Special Edition. It replaced Annie Taylor's family with that of Fatima Alzamil, a non-white family of four. Although Fatima Alzamil's family models Annie Taylor's life in London, the changes brought about by localization affected a lot more than just the names.





# 4 Family and friends

our/their • Possessive 's • The family • has/have • The alphabet

## STARTER

Complete the chart.

I	you	he	she	we	they
my				our	their

Talk about things in the classroom.

This is my book.

This is our class.

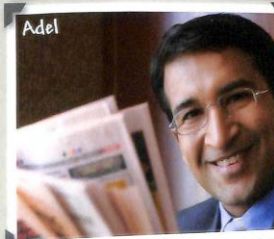
This is her bag.

## MY FAMILY

Possessive 's

1 T4.1 Read and listen.

### Fatima's family



## FATIMA AL ZAMIL

This is Fatima Al Zamil. She's married, and this is her family. Their house is in London. She's a doctor. Fatima's hospital is in the centre of town.

Adel is Fatima's husband. He's a bank manager. Adel's office is in the centre of town, too.

'Our children are Rasha and Talal. Rasha is 15. She's at Camden High School. Talal is 19. He's at the University of Westminster. We're all happy in London.'



## GRAMMAR SPOT

- 1 She's married. She's a doctor. 's = is
- 2 This is her family. This is **Fatima's** family. 's = the family of Fatima
- 3 his office her Rasha's school  
Adel's

► Grammar Reference 4.1-4.3 p124

2 Answer the questions.

- 1 Is Fatima married? Yes, she is.
- 2 Where's their house? \_\_\_\_\_
- 3 What's Fatima's job? \_\_\_\_\_
- 4 Where's her hospital? \_\_\_\_\_
- 5 What's Adel's job? \_\_\_\_\_
- 6 Are their children both at school? \_\_\_\_\_

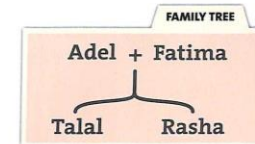
T4.2 Listen, check, and practise.

## Who are they?

3 T4.3 Listen and repeat.

♀	mother	daughter	sister	wife
♂	father	son	brother	husband
👤👤	parents	children		

4 Look at the family tree.



T4.4 Listen and complete the sentences.

- 1 Fatima is Adel's wife.
- 2 Adel is Fatima's \_\_\_\_\_.
- 3 Rasha is Fatima and Adel's \_\_\_\_\_.
- 4 Talal is their \_\_\_\_\_.
- 5 Fatima is Talal's \_\_\_\_\_.
- 6 Adel is Rasha's \_\_\_\_\_.
- 7 Rasha is Talal's \_\_\_\_\_.
- 8 Talal is Rasha's \_\_\_\_\_.
- 9 Fatima and Adel are Rasha and Talal's \_\_\_\_\_.
- 10 Rasha and Talal are Adel and Fatima's \_\_\_\_\_.

T4.4 Listen again and check.

5 Ask and answer questions with a partner.

Who's Talal?

He's Rasha's brother.

He's Adel's son.

6 T4.5 Listen to the five people. Who are they?

- 1 Fatima Come on, Rasha! Time for school!
- 2 \_\_\_\_\_
- 3 \_\_\_\_\_
- 4 \_\_\_\_\_
- 5 \_\_\_\_\_



Figure 7.2. "Family and Friends," by Soars and Soars (2011). New Headway Plus, Special Edition, Beginner. Oxford: Oxford University Press, pp. 24-25.

The overall layout of the page that contrasts family with work by posing the representation of each on a page is kept the same in the Special Edition: the visual composition of the family remains on the left page, occupying the Given Zone while that of the work remains in the New Zone. However, a strategic shift takes place in the visual composition of the family in the Special Edition, from using a singular family photograph that brings all the family into *one* shot (e.g., Annie Taylor's family) to using *individual* portraits for the individual family members, arranged against a background of a photograph album page, contained within its (textual, conceptual and social) frame. The shift from a singular family photograph to many individual portraits signals changes that take place not only at the textual level of the construction of the family, but also at both the ideational and social levels.

The analysis of the layout of the page points to the paramount importance of the role of *framing* in the visual construction of Fatima Alzamil's family: "the way elements of a visual composition may be disconnected, marked off from each other" (Kress & Van Leeuwen, 2001: 2). All the four individual portraits of the family members are framed by white frame lines that contrast sharply with the dark color of the background of the album page, a selection that further enhances the strong framing of the items.

Two levels of framing are evident in the visual construction of Fatima Alzamil's family: at a lower level, there is the framing of the individual photographs, and at a higher level, there is the framing of the photograph album page. Framing (with its two levels of realization) is used in this particular text to play the double role of marking off individually Represented Participants (along with their social roles) from one another and linking them by a cohesive institutional link (the family). The higher level of framing, above the individual portraits' frame lines, encloses the discrete portraits and, together with the dark corners of the individual portraits and the unified dark shade background color, make up the idea of a family album page.

The idea of a photograph album, the boundary of which is set by the layout cues, textually performs the dual task of both a framing and a cohesive device. On the one hand, it marks off the multimodal text on Fatima Alzamil's family at the bottom of the page from the rest of the items on the page, setting the whole multimodal

composition as one unit. On the other hand, the notion of a photograph album, together with the title, connect all the strongly framed individual portraits of the Alzamil family, thus making up for the absence of a common Narrative Action (such as the one in the photograph of Annie Taylor's family) that could visually construct the family members as one unit.

The reading of the layout of the family photograph, i.e., the arrangement of the portraits at the level of the photograph album frame line, shows that the localization process for the Special Edition rearranges the salience placed to the individual representation of family members, moving it from the mother's (i.e., the Global and the Middle Eastern Editions) to that of the children (i.e., the Special Edition). This was achieved by repositioning the focal point of the layout and by placing the parents through their portraits as Given, and the children through their portraits as New. The ideological salience of the layout is thus assigned to the offspring in general (being the New of the page) and the daughter, in particular (being the Ideal of the New).

The analysis of the Representational Structure of Fatima Alzamil's family photograph shows a shift from a Narrative Structure in the Taylor family's visual representation, a structure that narrates an unfolding action and a spatial transition, to a Conceptual Structure in the Alzamil family's visual representation, a system that alternatively emphasizes presenting the participants "in terms of their more generalized and more or less stable and timeless essence, in terms of class, or structure, or meaning" (Kress & Van Leeuwen, 1996: 79). The analysis of the Representational Structure of the Alzamil family's photograph shows that it has a complex Conceptual structure that consists of a major Classification Process (the album) that embeds within it a number of minor Analytical Process (Fatima's photograph) and Symbolic Processes (her husband's and children's photographs). The photograph album page can be read as a major Classification Process of Covert Taxonomy in which each of the family member is a Subordinate of the class 'Family.' The Subordinates (the individual social roles) are arranged in a symmetrical fashion that realizes a proposed equivalence between them. The Subordinates are given the same size and placed at equal distance from one another. Although symmetrical, the realization of the



Subordinates activates vertical and horizontal polarizations in the text: the parents are positioned as Given and the children as New.

Fatima is the only one in her family who is represented as a Reactor. She is presented in her portrait as formally posed, frozen, decontextualized, and suspended in unknown space and time, with only two Circumstances apparent in her construction—head scarf and eye glasses, each with its ideological associations.<sup>10</sup> The background of her photograph is made plain, constructed with dark shade, only a few degrees lighter in value than the maximally dark (black) scarf she is wearing. Indeed, the background color of the mother is made the darkest of all. The limited dark tone palette selected to construct the mother/wife is a style known as “Puritanism of colors,” where abstaining from using light colors is purposely used to unblock meanings of “asceticism” and “austerity” (Van Leeuwen, 2011: 61). The specific features that characterize Fatima’s visual construction, namely the low modality, plain background and posed formality, together with the specifics of her Interactive Structures (i.e., the realizations of Gaze, Shot and Angle) are indeed the highly descriptive characteristics of Analytical Processes in Conceptual Structures. This selection bases her identification as a working mother/wife on the Possessive Attributes she is associated with. Indeed, the low modality that usually accompanies Conceptual Structures (i.e., the limited color palette and the reduction of details and the leaving out of the background is intentional and has a purpose of steering all attention to the selected Possessive Attributes shown in the photograph (Kress and Van Leeuwen, 1996: 90).

Unlike Fatima, the other three photographs of her family members indicate Symbolic Processes. In Social Semiotic Multimodality, “Symbolic Processes are about what a

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<sup>10</sup> In the original photograph, from which the version in the textbooks is used in a close-up, I was able to retrieve from the image bank website, the model is wearing a stethoscope. The photograph description reads: “25-29 years, clipboard, close up, color image, confidence, cut out, doctor, expertise, eyeglasses, front view happy, head and shoulders, headscarf, healthcare, hijab, holding, looking at camera, medical, medical chart, medical record, middle eastern ethnicity, modesty, nurse, occupation, one person, people, photography, portrait, posing, pride, professional, responsibility, smiling, stethoscope, studio shot, traditional clothing, vertical, woman, young adult” (<https://www.blendimages.com/search.html?keywords=steve%20prezant&sort=weight%20desc>).

participant means or is” (Kress & Van Leeuwen, 1996: 108). Human participants in Symbolic Attributive Processes are shown as Actors in Symbolic Actions; however, they pose for the viewer rather than being shown involved in the action, “taking a posture that cannot be interpreted as narrative: they just sit or stand there, for no reason other than to display themselves to the viewer,” though not always meeting the eye of the viewer (ibid: 109). The father in his portrait is constructed as sitting, wearing spectacles and formal attire, an Actor in the transactional Act of holding up a newspaper - presumably reading it but posing for the photograph and meeting the viewer’s look. Thus, he is also a Reactor in a non-transactional Reaction of looking outside the photograph frame. The background is indoors but it is de-emphasized. The daughter, on the other hand, is constructed as an Actor in the transactional process of reading – and perhaps studying - a book, wearing a dark headscarf, and a red colored, long-sleeved, shirt with turned-up cuffs that suggest a uniform. Finally, the son is constructed wearing casual clothes that removes the formality of uniform, an Actor in a transactional Act of carrying a backpack and an Actor in a non-transactional Act of walking. He is also constructed as a Reactor in a non-transactional Reaction of looking at the viewer. He is the only family member who is constructed with a distinctive outdoor setting.

In the Symbolic Attributive Process such as the one selected for the visual representation of the husband, the daughter and the son, there are two participants: “the participant whose meaning is established in the relation, the Carrier, and the participant which represents the meaning or identity itself, the Symbolic Attributes” (Kress & Van Leeuwen, 1994: 112).<sup>11</sup> In the three photographs, the main participants, i.e., the husband, the daughter and the son are the Carriers, and the minor participants (i.e., the Circumstances) are the Symbolic Attributes, i.e., the ones that represents the meaning or identity itself. In the case of the mother, the analytic attributes are the headscarf and the spectacles; in the case of the father, a suit (emblematic of power),

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<sup>11</sup> There are two types of Symbolic Processes: Symbolic Attributive, as in the example above, and Symbolic Suggestive: “Symbolic Suggestive processes represent meaning and identity as coming from within, as deriving from qualities of the Carrier themselves, whereas Symbolic Attributive processes represent meaning and identity as being conferred to the Carrier” (Kress & Van Leeuwen, 1994: 112).

spectacles, newspaper and indoor setting for work; in the case of the daughter, a book, and a headscarf; and in the case of son, a backpack and less formal clothing.

The Interactive Participant (reader/ viewer) is positioned differently to each of Fatima's family members. This can be detected from the analysis of the Interactional Structures of their individual portraits. For instance, the analysis of the Interactive Structure of Fatima's photograph is distinguished from that of all other Represented Participants in her family. In terms of Gaze, she is imaged looking directly at the interactive participants, establishing direct contact with them, and placing a demand on their behalf for inspection of her state and her social role's construction. The analysis of Shot shows that she is represented in a comparatively closer shot to the viewer than any other Represented Participant in her family. Constructing a persona with a close shot reduces the social distance between them and the viewer and facilitates scrutiny and close inspection for the viewer. Lastly, the analysis of the Angle shows that Fatima is represented at a frontal and eye-level angle, a selection that translates into a conscious attempt at control over the Interactive Participants' perception of her image.

Another design aspect of the visual structure that has a consequence for the positioning of the viewer is the selection of a Conceptual Structure. By means of this selection, Fatima is suggested to the viewer in relation to the selected and visible attributes. Far more than that, the dominance of Gaze in Analytical Processes is understood in Social Semiotic Multimodality as emphasizing the interactional and emotive purposes of the photograph. In the viewer's imaginary relation with the Represented Participant, Gaze helps with persuasion in advertisements and facilitates emotional identification with the possessive values of the Represented Participant/Carrier in textbooks (Kress & Van Leeuwen, 1996: 109).

On the other hand, the analysis of the Interactional Structure of the father's portrait shows that he is constructed at a more detached, oblique angle and at an intimate to social distance to the viewer. The direct Gaze with which he is constructed places a demand on the viewer to look and contemplate his construction. Finally, the analysis of the Interactional Structure of the daughter's photograph shows that she is positioned at a social distance from the viewer, in a detached, oblique Angle and has

no established contact with the Interactive Participants. Absence of Gaze with the daughter invites impersonal detached scrutiny. She is the only one constructed with negative realization on the Interactional Structure, and the only one constructed as not smiling. The background color is white and is devoid of context.

Like the mother/wife in the Global Edition, Fatima Alzamil is the only Sayer quoted in the verbal text, presumably encoding the verbal text from her own perspective:

This is Fatima Al Zamil. She's married, and this is her family. Their house is in London. She's a doctor. Fatima's hospital is in the centre of town. Adel is Fatima's husband. He's a bank manager. Adel's office is in the centre of town, too.

*"Our children are Rasha and Talal. Rasha is 15. She's at Camden high school. Talal is 19. He's at the University of Westminster. We're all happy in London."* (Italics added)

The verbal text in the Special Edition is a replica of the one used in the Global Edition, except the names where they have been substituted. Hence, it is not surprising that a transitivity analysis of the verbal text on Fatima Alzamil's family, like the one on Annie Taylor, is dominated by relational and existential processes, showing a total absence of other processes such as behavioral and mental processes (Table 7.2).

Table 7.2. Transitivity analysis of the verbal construction of Fatima from the Special Edition

Fatima		Adel		Rasha		Talal	
Activity	Process	Activity	Process	Activity	Process	Activity	Process
This <u>is</u> Fatima Alzamil	Existential	Adel <u>is</u> Annie's husband.	Relational	Rasha <u>is</u> 15	Relational	Talal <u>is</u> 19	Relational
She <u>is</u> married	Relational	He <u>is</u> a bank manager	Relational	She's <u>s</u> at Camden High school	Relational	He's <u>s</u> at the University of Westminster.	Relational
and this <u>is</u> her family	Existential	Adel's office <u>is</u> in the centre of town, too.	Relational				
their house <u>is</u> in London	Relational						
She <u>is</u> a doctor	Relational						
our children <u>are</u> Rasha and Tala	Relational						
We're <u>re</u> all happy in London	Relational						

One major effect of the act of localization in this instance is that the expository style of the verbal text that is reliant on existential and relational processes is now matched by the visual structure selected for photographs (Conceptual Structures) in the Special Edition. Kress and Van Leeuwen (1996: 114) explain that relational and existential processes in verbal language have their equivalence visually in Conceptual processes (both Analytical and the Symbolic Processes). This is because Conceptual processes “represent the world in terms of more or less permanent states of affairs or general truths, rather than in terms of actions or mental processes” (ibid.).

Moreover, parallel to the symmetrical visual weight placed on the representation of each of Fatima's family members noted earlier, a similar weight and prominence is exacted in the verbal construction of the different social roles. All Fatima's family members are equally nominated and individualized. The transitivity analysis in Table

7.2 shows that the number of relational clauses used to construe Fatima Alzamil is as many as those used in constructing her husband and each of her two children

## 7.2.2. Interpretation

### 7.2.2.1. *Collective Subjectivity*

The analysis of the multimodal representation of the Taylor's family in the Global Edition is constructed with a distinctive 'family subjectivity' (Bourdieu, 1996), independent from that of its members' individual subjectivities. This is evident from both the visual and the verbal composition of the text. The independent family subjectivity is verbally constructed through the use of the collective pronoun "we" in "We are all happy in London," and the plural possessive pronoun "their" in "Their house is in London." Visually, the family collective subjectivity is constructed through their collective Narrative Action of walking.

While the verbal realization of the Locative Circumstance nominates 'London' only, the visual realization, being detailed and nuanced though not a distinctively London setting, further emphasizes the meaning of urbanization inherent in the signifier 'London,' and adds an additional layer of meaning - that of leisure. The Locative Circumstance in Annie Taylor's photograph is realized in an open public space, more specifically a leisure hub that features backgrounded trees and foregrounded coffee tables. Selecting an outdoor setting instead of the indoor of a house as a Locative Circumstance to project the cohesion of the Taylor's family has its connotations. Chambers (2001) argues that altering the norm in family photographs by selecting an outdoor setting instead of the interior of the home bridges the ideological segregation between domestic space, conventionally the locus of women's caring and housework, and the public space of the political, economic and cultural institutions (Rose, 2003). Thus, instead of showing family domesticity, the photograph acts as a witness to familial leisure in spaces beyond the home, specifying as well the kind of *happiness* referred to in the verbal text. The ultimate effect is an emphasis being placed on the family material success and the fulfilment of their familial aspirations (Chambers, 2001).

On the other hand, in the localized Special Edition, the analysis of the layout of the Alzamil's family's photograph points to the paramount importance of the role of *framing*— "the way elements of a visual composition may be disconnected, marked off from each other" (Kress & Van Leeuwen, 2001: 2)—in the visual construction of Fatima Alzamil's family. All four individual portraits are framed by white frame lines, which sharply contrast with the dark color of the background, and consequently create strong framing of the items. Like other resources in Social Semiotic Multimodality, framing has conceptual and social dimensions adjacent to its textual realization. Conceptually, framing is likewise about disconnection, interruption, discontinuities and drawing boundaries around representations. Opting for individual portraits with strong framing affords a discrete construction of each social role within the family, without the burden of arranging the different social roles in a single narrative structure that draws power balance or limits social boundaries. Socially, framing emphasizes the value of isolation over collective being, allowing each individually Represented Participant (and their social role) to exist and operate in a certain selected construction that is not necessarily bound up with the others.

The acknowledgment list at the back of the textbooks shows that Annie Taylor's family in the Global and Middle Eastern Editions is a commissioned photograph, but that all the individual photographs of Fatima Alzamil's family members in the Special Edition are selected from image bank websites. From a sign producer's perspective, searching a database of stock images is more convenient and probably more cost-effective than commissioning a new family photograph with new selected attributes for the Special Edition. While this may explain the shift from commissioned photography to stock image photography in the process of localization, it still does not explain the shift from a single photograph to multiple individual portraits in Fatima Alzamil's family's representation. Image bank websites are not short of family photographs, even of ethnic or Arabic families' photographs that can compare with the collective family photograph of Annie Taylor's family.<sup>12</sup> The advantage of using

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<sup>12</sup> As of 20 November 2016, I consulted with the image bank websites from which the specific portraits were withdrawn. A significant number of ethnic, specifically Arabic, family representations were available.

an individual stock image can be seen in its affordability: selecting individual portraits affords the positioning of the individual participants/social roles in certain desired discourses, an advantage that is hard to land in an already available collective stock family photograph.

#### **7.2.2.2. *Postmodern Signifiers***

The localization of the global family of Annie Taylor entailed the writing out of postmodern visual signifiers. The multimodal analysis performed earlier pointed to how Annie Taylor's family is visually represented as less patriarchal. This is evidenced in the visual prominence allocated to the construction of Annie Taylor in multiple layers of modal realization. Before elaborating on this, it is important to establish, first, the conceptual link between the representation of Annie and that of her social role within her family. According to Bourdieu (2004: 606), the depiction of individuals in family photographs loses its meaning of particularity in favor of the more communal meanings of the individuals' social roles. Therefore, even specified and nominated, the construction of Annie Taylor here is only as important as the social role she stands for in her family as a wife and mother.

The multimodal analysis of Annie's representation showed that she is visually constructed with a prominence that is evident at the level of layout structure, color, and Representational and Interactional Structures. For instance, the analysis of the Representational Structure of her image shows that she is constructed with the Act of walking, which symbolically denotes the freedom of mobility and advancing in a public space arena. She is portrayed as walking ahead of her other family members, who all walk behind. On the other hand, the analysis of the Interactional Structure of the image shows that she is individualized in the collective representation of her family. She is the only participant that meets the eye of the viewer and with a smile, showing consciousness of and satisfaction with her own status. The smile is not as compulsive as the one in formal, posed family photographs, where family ties and relationships are positioned as the exclusive source of providing satisfaction (Spence & Holland, 1991). In Annie's case, the photograph constructs a lot more than family ties as a reason for satisfaction. Her individual material achievement, her confidence



in advancing in public spaces and her lead in her family are all conditional on her professional success that is pointed out as the most ideologically salient piece of information by the overall layout of the double spread of the page.

Likewise, the analysis of the selection of color palette with which each family member is constructed further testifies to the visual prominence of Annie's representation among her family members. In her family photograph, Annie is constructed with the most powerful and most contrasting color of all—a bright red which overpowers the other three mono colors, including the father's yellow. The parameter of hue, which is a scale that runs from red to blue, is in effect here. Although this parameter is at the heart of the color theory in Social Semiotics, hue is only one parameter and the dissemination of its meaning is dependent on the other material features of color, such as modulation and purity. Although the meaning of the abstract red cannot be established from a social semiotic perspective, it is usually associated—as the end color of the red-blue scale—with “warmth, energy, salience and foregrounding”, while the blue end of the scale is associated with “cold, calm, distance, and backgrounding” (Kress & Van Leeuwen, 2002: 357).

Analyzing the color pallet with which this family is constructed on the scale of value, saturation and purity produces two classes (parents vs. children) and associates each class with a different ideology (parents with modernity and children with post-modernity). This division is less consistent with the description of the modern male breadwinner and female homemaker of the twentieth century. It is more compatible with the postmodern, neoliberal variant of the two-earner nuclear family structure (Fraser, 2013). The disharmony between the signified of the color (conventional modernity) and that of the other modal signifiers (postmodernity) in the visual construction of the parents can be better understood in the light of an additional piece of information: Annie Taylor's family photograph is titled in the acknowledgment list as “male with pink shirt and female,” which may indicate that the role of the father had been shot in a pink color shirt in the original commissioned photograph but changed to yellow at a later stage of editing.

The discrepancy between how the father's role is originally photographed (in the hybrid color of pink) and how it finally appears on the page (wearing a Mondrian

color of yellow) can be taken as an act of cautiousness on the part of the sign producer of how the generally conservative market of ELT textbooks accept such representation.<sup>13</sup> Sunderland and McGlashan (2015) narrate tales of textbooks series' removal of visual signifiers of postmodern identity that entail disintegration of the gender identity in order to increase sales. In the photograph at hand, a similar awareness of the generally conservative market is evident in the selected color for the children's garments. Constructing the children with hybrid colors is executed in a manner that does not challenge the conservative boundaries of gender construction. The children's garments are constructed neither in diluted colors nor in ones that challenge the stereotypical gender-role color signifiers— the daughter is dressed in dark pink and the son in dark blue, the classic gender color signifiers in Western modernity, which have become increasingly globalized through marketing and advertisements.<sup>14</sup>

The localization of the multimodal text on family in the Special Edition affected the modal realization of resources of layout, color, and the Representational and Interactional Structures of the family photograph. All in all, the modification of the semiotic values of the new family photograph results in stripping the social role of the working wife/mother out of the prominence she was constructed with in the Global Edition. The alternative values for the modal resources employed in the Special Edition such as the symmetrical positioning of the family members, adjusting the layout salience to the children and the selection of a Classificational process affords constructing a different type of nuclear family. The new values propose

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<sup>13</sup> Similar awareness of how people should be represented wearing in the textbooks and the reception of that in the target market I have noted in a conversation with an author of a different (new) series.

<sup>14</sup>“Pink and powder blue were used as lighter versions of red (the ‘masculine’ colour of blood and fighting) and blue (the iconographic colour of the Virgin Mary). This colour code persisted not only in Catholic countries until the First World War, when changing gender roles and increasing secularization led to the decentring of the quintessential maternal figure of the Virgin Mary. The colour blue consequently came to signify male professions, most notably the navy, rather than being an element of religious iconography. Although the respective shades of blue differ, hue proved to be the overriding factor so that blue became associated with masculinity. By extension, pink, which was already available as its counterpart, was established as the mark of femininity, so that the gender binarism could stay intact.” (Koller, 2008 :403-404)

symmetrical relations between family social roles that tone down on the visual prominence assigned to the role working wife/ mother in the Global Edition.

### 7.2.2.3. *Aspiration*

In Focal Case One, the verbal and multimodal analyses showed that Annie Taylor's familial identity is not the only aspect communicated in the multimodal text. Annie's professional identity is given considerable space and made equally integral in the construction of her multiple subjectivities. In the overall design of the page, the professional achievement of the mother and wife is highlighted and assigned a considerable salience. This is evident at multiple levels of modal realization. For instance, the number of photographs devoted to the representation of Annie's professional identity doubles that devoted to the representation of her family identity.

Moreover, the analysis of the Representational and the Interactional Structures of the work photographs further testifies to the sign producer's desire to place more salience on the working mother's success. This can be seen in selecting a Conceptual Representational Structure for Annie's two work photographs. Selecting a Conceptual Structure for these two photographs places a demand on the viewer to enter into an imaginary relationship with Annie, the doctor and her hospital. This relationship is shaped by the configurations of the photograph's Interactional resources. The close-up shot individualizes Annie in her medical attire and constructs her as erect, self-sufficient and independent, with a smile that expresses her consciousness of her status as a career woman. The smile suggests as well that she derives happiness from this identity. The close shot brings Annie into a more intimate relation with the viewer. The value of her Gaze establishes a direct contact with the viewer, and together with the frontal Angle, invite the viewer to contemplate her professional identity in an admiring way. Size has a role in amplifying these meanings. Annie's enlarged posed photograph in her physician attire stands as tall as the erect building of the hospital, hence competing with it in prominence.

Not only is Annie's professional identity constructed as glamorous and aspirational, but also as elemental in the representation of her family. A reading of the arrangement of the photographs in the entire multimodal text suggests that the text constructs the

professional success of the mother as ideologically integral in the family happiness and material success. This can be read, first, from the positioning of the two photographs on the professional identity of Annie at the focal point of the overall design. In terms of layout, the hospital photograph is placed as a New of the visual composition as well as the whole title spread. In the mid-point between the family photograph and the work-place photograph, the photograph of Annie in her professional attire, is laid over the two, focally positioned and made more prominent, placing her professional identity at the heart of the visual attention not only of the visual text but also of the entire double-spread of the page. The close-up photograph of her in professional attire simultaneously makes the center of the horizontal triptych design of the overall visual composition and the New of the horizontal polarization of the single page layout.

Moreover, the analysis of the Locative Circumstance solidifies the narrative of a family happiness that relies on the mother's successful career. The selection of a leisure hub as the physical site of the representation of family cohesion, in lieu of family home, has its effect in putting the material success achieved by the mother's work at the heart of family cohesion and happiness. The analysis of the Representational Structure of the family photograph supports this reading. The selection of a Narrative Structure for the family photograph shifts the visual focus to the type of Action with which the family members are constructed in the photograph: *walking*. Indeed, the Action process of "walk" entails mobility and "dynamic motion through space" (Halliday & Matthiessen, 2014: 212). The photograph describes the space in which mobility takes place as public. Therefore, the Narrative Action of walking becomes suggestive of symbolic transferring and advancing in the public space. Being a collective Action process with which all the family members are constructed, *walking in public space*, as a corporeal symbol of collective social mobility, constitutes the content of Annie's family aspiration. The reading of the layout of the double spread of the page further solidifies the role of the mother's professional identity in the family aspiration. The reading of the layout suggests that the social mobility of the family (Given) is rooted in the individual success and achievements of its members, especially that of the mother (New).

The values of the verbal resources serve to nuance the individual achievements of the family members. The verbal text details the individuals' success as follows. Both of the parents hold 'gold collar' jobs<sup>15</sup> - the mother is a doctor and the father is a bank manager - that provide well for both the individuals and the family as visually evidenced in their leisure time. These jobs require completing higher education degrees and attaining advanced skills. The children, on the other hand, are already achieving through their education, paving the way for the material success their parents have achieved. Verbally, the dominance of professional identity is evidenced in how each member of the family is exclusively constructed in respect to three aspects: relational (social role), locative and professional.

#### **7.2.2.4. *Adjusted Familial Aspirations***

The localization of the multimodal text on family for the Special Edition toned down the salience placed on the role of the working mother's professional identity in achieving the familial happiness. It prioritized instead the aspiration of the children within the frame of the family. The fragmentation of the Alzamil's family representation, as a result of opting for individual portraits and the employment of strong framing around their representations, has an effect on the conceptual construction of the family aspiration and happiness. We have seen in the analysis that the Taylor's family is constructed with an 'independent subjectivity' (Bourdieu, 1996), structurally encoded in the photograph's Representational Structure, and visually actualized in its public advancement and material success, but symbolically sourced from the individual achievements and aspirations of its members (and simultaneously enhancing theirs). However, we have seen also that the localization process did not construct the Alzamil family with a comparable visual collective subjectivity. That is because the cohesion of the Alzamil family is visually configured at the level of the album frame line, which conceptually and socially enclose the individual aspirations and achievements of the family members, but fails to reproduce

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<sup>15</sup> The gold-collar worker is a highly valued multi-skilled, knowledge-based worker, who uses information to solve problems and create solutions (Wonacott, 2002).

an independent subjectivity for the family or its aspiration. The strong framing of the individual portraits of Fatima Alzamil's family shifts the focus to the individual achievements of the family members, which are detailed in the verbal text. The repetitive smiles of the family members (three out of the four members are smiling) suggest their happiness and satisfaction; however, the strong framing of the portraits counteracts a shared happiness, or one that originates in the family cohesion, it rather suggests that the family members are satisfied with their respective individual achievements and personal pursuits. In effect, Fatima Alzamil's family are represented as happy *individuals* rather than a happy *family*. The verbal text, carrier of the individuals' achievements, is largely maintained the same in the processes of localization, which indicates a preserving attitude towards the values expressed by it, mainly: urban living, mainstream, higher education and gold collar jobs.

Moreover, the re-arrangement of the individual aspirations and achievements of the family members in the Special Edition so as to reposition those of the children as focal is accompanied with a reduction in the salience of the professional subjectivity of the mother in the text as a whole. In the Global Edition, the professional subjectivity of Annie Taylor is constructed with a visual prominence parallel to her familial subjectivity. Similar visual prominence in the construction of the mother's professional identity is removed in the case of Fatima Alzamil from the Special Edition, and results in toning down the neoliberal discourse of female careerism that characterizes the construction of Annie in the Global Edition. Assuming that the entire text and the representation is encoded from the mothers' perspective, it can be said in the Global Edition that Annie was constructed as promoting herself and her career, whereas Fatima in the Special Edition is denied her own self-promotion, promoting instead the aspirations and achievements of her children in what is supposed to be her own narrative.

Moving to the representation of the rest of the family, most of the attributes with which the Represented Participants are associated revolve around literacy and education, as symbolized through the imagery of a book, a backpack, newspapers, file and a pair of spectacles as an aid for reading. The emphasis on educational attainment and its role in securing a future profession in the family is strongly suggested by many

visual and textual references in the localized sample analyzed. In addition to the readjustment of layout structure, the use of color and the selection of Representational Act bolster the ideological salience of the children in the design. The powerful color of red is used to underscore the salience of the daughter and her act of study. The son's act of learning, on other hand, is associated with symbolic acts of freedom and social mobility. Verbally, the participants are predominantly identified in terms of what they do: i.e., working or studying. Not only this, but the viewer is also strongly involved in this discourse, as is evident in the selected configuration of the Representational and Interactional Structures in all the photographs used and analyzed earlier.

### **7.3. FOCAL CASE TWO**

#### **7.3.1. Description: Multimodal and verbal analyses**

Focal Case Two from our corpus is taken from Pre-Intermediate Unit 5, a lesson titled, "*What do you want to do?*" The double spread of the page (Figure 7.3) features a multi-generational family at the center of the horizontal triptych layout of the spread. Within this design, a horizontal polarization is active, whereby the parents are positioned as Given, while the grandmother with two of the three children are positioned as New. The Represented Participants are all constructed sitting: the older participants (parents, grandmother and the eldest of the children) are all constructed with speech processes through verbal processes, transactional reactions (that have other members as their objects) and smiling demeanors. The overarching effect of these selections is an image of the family as a safe platform for the interlocution and exchange of personal ideas (as well as sharing personal aspirations as the verbal text indicates), and a message of happiness that is rooted in their sharing and collective being. The younger children are constructed as Reacters in transactional reaction processes, where the Phenomena are a rabbit for the youngest daughter and music CDs for the son. These objects also realize Circumstances of Accompaniment that stand for the children's individual interest. The Locative Circumstance in the photograph is the interior of the family house, which construes a meaning of domesticity and cohesion.

# 5 What do you want to do?

Verb patterns • Future forms • -ed/-ing adjectives • How are you feeling?

## STARTER

Complete these sentences with ideas about you.

- One day I want to ...
- Right now, I'd like to ...
- I enjoy ... because I like ...
- On Sundays, I love ...
- This weekend I'm going to ...

## HOPES AND AMBITIONS

Verb patterns

1 Match the people in the photo with their hopes and ambitions.

- ☐ I'd like to be a vet. I've got three pets – two rabbits and a kitten called Princess.
- ☐ I'm going to study hard and get really good grades in all my exams.
- ☐ I'm thinking of changing my job, because I'm tired of travelling all the time.
- ☐ I'm looking forward to going on a world cruise with my friend, Margaret.
- ☐ I'd love to be in a rock band. I want to play lead guitar.
- ☐ I hope to go back to college and train to be a primary school teacher.

**T 5.1** Listen and check.

2 Listen again and complete the chart.

	Ambitions/Plans	Reasons
Ella		
Joe		
Juliet		
Hannah		
David		
Edie		

3 Underline the examples of verb + infinitive and verb + -ing in exercise 1.

*I'd like to be a vet ...*

Look at the tapescript on p119. Find more examples.

## GRAMMAR SPOT

1 Complete the sentences with the words go abroad. Put the verb go in the correct form.

- I want to go abroad.  
I'd like ...  
I'm looking forward to ...  
I hope ...  
I enjoy ...  
I'm thinking of ...  
I love ...  
I'd love ...

2 What's the difference between these sentences?

- I like going to the cinema.*  
*I'd like to go to the cinema tonight.*

- ▶ Grammar Reference 5.1 p132
- ▶ Verb patterns on inside back cover

## PRACTICE

### Discussing grammar

1 In these sentences, one or two verbs are correct, but not all three. Tick (✓) the correct verbs.

- I ☐ want to live in a hot country.  
a ☒ want b ☐ enjoy c ☒ 'd like
- We ☐ going to Italy for our holidays.  
a ☐ are hoping b ☐ 're thinking of c ☐ like
- I ☐ going shopping at the weekend.  
a ☐ want b ☐ like c ☐ love
- I ☐ to see you again soon.  
a ☐ hope b ☐ 'd like c ☐ 'm looking forward
- Do you ☐ learning English?  
a ☐ want b ☐ enjoy c ☐ like
- We ☐ having a few days off soon.  
a ☐ 're thinking of b ☐ 'd love to c ☐ 're looking forward to

Make sentences with the other verbs.

*I enjoy living in a hot country.*

### Making questions

2 Work with a partner and write B's questions. Read the conversations aloud.

- A I hope to go to university.  
B (What/want/study?) \_\_\_\_\_?
- A One of my favourite hobbies is cooking.  
B (What/like/make?) \_\_\_\_\_?
- A I get terrible headaches.  
B (When/start/get/them?) \_\_\_\_\_?
- A We're planning our summer holidays at the moment.  
B (Where/think/go?) \_\_\_\_\_?
- A I'm bored.  
B (What/like/do/tonight?) \_\_\_\_\_?

**T 5.2** Listen and check. What are A's answers? Practise the conversations again. Pay attention to stress and intonation.

### Talking about you

3 Ask and answer the questions with a partner.

- Do you like learning English?
- Would you like to learn another foreign language?
- What are you thinking of doing on Saturday morning?
- What do you enjoy doing in the evenings?
- Do you want to get married one day?
- How many children do you hope to have?

Figure 7.3. "Family and Friends" by Soars and Soars (2003). New Headway, Global Edition, Pre-Intermediate. Oxford: Oxford University Press, pp. 38-39.



The localization for both the Middle Eastern Edition (Figure 7.4) and Special Edition (Figure 7.5) brought changes at the level of the names, but largely maintained the age category of the social roles of the family members from the Global Edition. Based on that and following Bourdieu's (1996) suggestion that the construction of people in family photographs elevates their social roles over other individual aspects, I will base the comparison between the Represented Participants in the three editions on their social roles. Therefore, participants who are represented as mothers will be compared with their like, sons with sons, and so on.

#### **7.3.1.1. Mothers' aspirations**

Hannah, from the Global Edition, aspires to train for a new job as a primary school teacher; she has quit banking and now looks forward to a more family-friendly job after becoming a mother with child rearing responsibilities. Hannah never stopped working after having kids, but took more flexible job hours. Although family obligations are responsible for the change, all her decisions are constructed with mental processes that foreground her agency and her choice: "*I'd like to go back to work next year*", "*I don't want to do that anymore*", "*I hope to go back to college*", "*I really enjoy it.*"

Hannah's aspirations undergo changes in the process of localization. The aspiration of the mother (Ella) in the Middle Eastern and the Special Editions is around moving houses. However, what is supposed to be an individual aspiration in her own response to the question in the title is constructed instead as her own family aspiration. This is evidenced in the use of the collective pronoun "we" in "*We're thinking of moving.*" This aspiration is legitimized in the interests of the whole family members: "*Meg's eighteen...she'll be off to university next year,*" "*Jack likes fishing,*" "*Jack and I both enjoy walking.*" Contrary to her visual construction where she is individualized, the verbal construction of the mother in the Middle Eastern and Special Editions highlights the participant's familial subjectivity, constructed through relationality (not only with her children as a mother in the Global Edition, but also as a wife with her husband). In this respect, it is relevant to note how the child in Hannah's case is not

# 5 What do you want to do?

Verb patterns 1 • Future forms • Hot verbs • How do you feel?

## STARTER

Complete these sentences with ideas about you.

- One day I want to ...
- Right now, I'd like to ...
- I enjoy ... because I like ...
- I can ... but I can't ...
- Tonight I'm going to ...

## HOPES AND AMBITIONS

Verb patterns 1

1 Match the people with their hopes and ambitions.

- ☐ I'd like to become a TV presenter.
- ☐ I'm going to be an astronaut and fly to Mars.
- ☐ I'm looking forward to having more time to do the things I want to do.
- ☐ I would love to have one of my plays performed on the London stage.
- ☐ We hope to find work as we go round the world.
- ☐ We're thinking of moving, because the kids will be leaving home soon.

**T 5.1** Listen and check.

2 Complete the chart.

	Ambitions/Plans	Reasons
Sean		
Mel		
Kamal		
Martyn		
Amy		
Alison		

3 Underline the examples of verb + verb in exercise 1.

*I'd like to become a TV presenter ...*

Look at the tapescript on p120. Find more examples of verb + verb.

38 Unit 5 • What do you want to do?

## GRAMMAR SPOT

- Complete the sentences with the words *go abroad*. Put the verb *go* in the correct form.  
I want to *go abroad*.  
I'd like ...  
I can't ...  
I'm looking forward to ...  
I hope ...  
I enjoy ...  
I'm thinking of ...  
I'd love ...

- What's the difference between these sentences?  
I like going to the cinema.  
I'd like to go to the cinema tonight.

► Grammar Reference 5.1 and 5.2 p134

## PRACTICE

### Discussing grammar

1 In these sentences, one or two verbs are correct, but not all three. Tick (✓) the correct verbs.

- I ☐ want ☐ enjoy ☐ 'd like to live in a hot country.
- We ☐ are going to Egypt for our holidays.  
a ☐ are hoping b ☐ 're thinking of c ☐ like
- I ☐ go home early tonight.  
a ☐ want b ☐ like c ☐ can
- I ☐ to see you again soon.  
a ☐ hope b ☐ 'd like c ☐ 'm looking forward
- Do you ☐ learning English?  
a ☐ want b ☐ enjoy c ☐ like
- We ☐ having a few days off soon.  
a ☐ 're thinking of b ☐ 'd love to c ☐ 're looking forward to

Make correct sentences with the other verbs.

### Making questions

2 Complete the questions.

- A I hope to go to university.  
B (What/want/study?) \_\_\_\_\_
- A One of my favourite hobbies is cooking.  
B (What/like/make?) \_\_\_\_\_
- A I get terrible headaches.  
B (When/start/get/them?) \_\_\_\_\_
- A We're planning our summer holidays at the moment.  
B (Where/think/go?) \_\_\_\_\_
- A I'm tired.  
B (What/like/do/this evening?) \_\_\_\_\_

**T 5.2** Listen and check. What are A's answers? Practise the conversations with a partner.

### Talking about you

3 Ask and answer the questions with a partner.

- What do you like doing on holiday?
- Where would you like to be right now?
- Do you like learning English?
- Would you like to learn any other languages?
- Would you like to have a break now?

4 Ask and answer questions about your plans and ambitions.

Which countries ... go to?

How many children ...

What ... after this course?

Unit 5 • What do you want to do? 39

Figure 7.4. "Family and Friends," by Soars and Soars (2006). New Headway Plus, Middle Eastern Edition, Pre-Intermediate. Oxford: Oxford University Press, pp. 38-39.

nominated (Global Edition), whereas in Ella's case both daughters and husband are nominated and specified (Middle Eastern and Special Editions).

### 7.3.1.2. *Husbands' aspirations*

David in the Global Edition is constructed visually as both a husband and a father; however, the verbal discourse with which he is represented is void of any references to either his relationship with his wife or his children. David's aspiration revolves around quitting his job and starting his own business (ushering the end of careerism and celebrating entrepreneurism as an alternative). This contrasts with the mother from the same family who also wants to change her job but for relational motives. David's aspiration is legitimized through the negative perception of his current job and his expression of dissatisfaction with it: *"I'm thinking of changing my job, because I'm tired of travelling all the time."* Rational reasoning that is void of strong emphatic language governs this legitimization.

In the localized editions, two adult men replace David from the Global Edition, but neither with similar attributes or relations: the first is Kamal, a want-to-be husband; and the other is Martyn, a young, eligible bachelor of unknown status. Kamal is the only non-white Represented Participant introduced in the process of localization. Having finished university, his aspiration is constructed around starting a career as a TV presenter, but he needs to delay it until he is married. Strongly positive emphatic language characterizes his discourse on his dream job: *"What I'd really like ...," "because I'm mad about TV and everything to do with TV."* His enthusiasm about his job is so exaggerated in the text that it overshadows that of his wedding, which is happening soon - *"so I can't do anything about it yet."*

The process of localization introduces an additional mature male Represented Participant (replacing one of the daughters in the Global Edition). Martyn is an established writer, but aspires to further success and fame in his job. A slight reformatting of his aspiration took place in the localization for the Special Edition, limiting his production from performance to publication. Like Kamal, repetitive use of emphatic expression characterizes the Represented Participant's discourse on his professional aspiration: *"My great passion is writing...," "But my secret ambition,"*

*“would be the best thing in my life...,” “I would love to have...,” “that would be fantastic.”*

The recontextualization process in the localized editions affected neither the construction of the topic of the adult male’s aspirations (being on job), nor the absence of relational identity in their construction. What it did is incur changes towards sanitizing the construction of professional aspirations by removing the negative associations that characterize the Represented Participant’s motivations of pursuing a new job. It then replaced it with positively constructed motivations that drive their work decisions and ambitions, which are realized in the relatively overused emphatic expressions in their relatively short discourses. Not only this, but it proliferates the celebration of work and professional aspiration by adding an additional working, male Represented Participant.

### **7.3.1.3. *Younger children’s aspirations***

In the Global Edition, there are three children whose ages span from childhood, through early teenage to teenage. In the Middle Eastern and Special Editions, there are only two offspring: a child and a teenager. The youngest child in the Global Edition is Ella, a 7-year-old girl, whose aspiration revolves around a future job as a vet. In a conceptually and structurally coherent discourse, this aspiration is legitimized through personal love and choice, expressed in a number of mental clauses: *“I’d like to be,” “I love looking after them,” “I want to have....”* Her verbal construction as a child in the Global Edition is accomplished through her ‘naïve’ planning for an adulthood career based on her passion for animals. It is also constructed as sensitive to the power relations with her mother that impede her from keeping any animals for the moment: *“I asked my mum if I could have a puppy, but she said no.”*

In the localized editions Sean, a 7-year old boy, replaces Ella; but the topic of the child’s aspiration remains largely around future jobs. The feminine discourse on animals and veterinarianism is replaced with a more masculine discourse on football and astronomy (literary or metaphoric, as in reaching dreams). Mental processes such as *“I want to be a footballer,”* are employed to express his aspiration, but, with the

# 5 What do you want to do?

Verb patterns 1 • Future forms • Hot verbs • How do you feel?

## STARTER

Complete these sentences with ideas about you.

- One day I want to ...
- Right now, I'd like to ...
- I enjoy ... because I like ...
- I can ... but I can't ...
- Tonight I'm going to ...

## HOPES AND AMBITIONS

Verb patterns 1

1 Match the people with their hopes and ambitions.

- ☐ I'd like to become a TV presenter.
- ☐ I'm going to be an astronaut and fly to Mars.
- ☐ I'm looking forward to having more time to do the things I want to do.
- ☐ I would love to have one of my novels made into a TV series.
- ☐ We hope to find work as we go round the world.
- ☐ We're thinking of moving, because the kids will be leaving home soon.

**T 5.1** Listen and check.

2 Complete the chart.

	Ambitions/Plans	Reasons
Sean		
Mel		
Kamal		
Martyn		
Amy		
Alison		

3 Underline the examples of verb + verb in exercise 1.

*I'd like to become a TV presenter ...*

Look at the tapescript on p121. Find more examples of verb + verb.

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## GRAMMAR SPOT

1 Complete the sentences with the words *go abroad*. Put the verb *go* in the correct form.

I want to *go abroad*.  
I'd like ...  
I can't ...  
I'm looking forward to ...  
I hope ...  
I enjoy ...  
I'm thinking of ...  
I'd love ...

2 What's the difference between these sentences?

I like going to the library.  
I'd like to go to the library today.

► Grammar Reference 5.1 and 5.2 p134

## PRACTICE

### Discussing grammar

1 In these sentences, one or two verbs are correct, but not all three. Tick (✓) the correct verbs.

- I ☐ want to live in a hot country.  
a ☐ want b ☐ enjoy c ☐ 'd like
- We ☐ going to Egypt for our holidays.  
a ☐ are hoping b ☐ 're thinking of c ☐ like
- I ☐ go home early tonight.  
a ☐ want b ☐ like c ☐ can
- I ☐ to see you again soon.  
a ☐ hope b ☐ 'd like c ☐ 'm looking forward
- Do you ☐ learning English?  
a ☐ want b ☐ enjoy c ☐ like
- We ☐ having a few days off soon.  
a ☐ 're thinking of b ☐ 'd love to c ☐ 're looking forward to

Make correct sentences with the other verbs.

### Making questions

2 Complete the questions.

- A I hope to go to university.  
B (What/want/study?) \_\_\_\_\_
- A One of my favourite hobbies is cooking.  
B (What/like/make?) \_\_\_\_\_
- A I get terrible headaches.  
B (When/start/get/them?) \_\_\_\_\_
- A We're planning our summer holidays at the moment.  
B (Where/think/go?) \_\_\_\_\_
- A I'm tired.  
B (What/like/do/this evening?) \_\_\_\_\_

**T 5.2** Listen and check. What are A's answers? Practise the conversations with a partner.

### Talking about you

3 Ask and answer the questions with a partner.

- What do you like doing on holiday?
- Where would you like to be right now?
- Do you like learning English?
- Would you like to learn any other languages?
- Would you like to have a break now?

4 Ask and answer questions about your plans and ambitions.

Which countries ... go to?

How many children ...

What ... after this course?

Unit 5 • What do you want to do? 39

Figure 7.5 From "Family and Friends," by Soars and Soars (2011). New Headway Plus, Special Edition, Pre-Intermediate. Oxford: Oxford University Press, pp. 38-39.



absence of emphatic language, the text hardly construes the emotional drive behind his dreams. Indeed, money, instead of personal love and choice, is constructed as fueling the little boy's future aspirations: "*because I want to earn lots of money.*" The discourse is less conceptually coherent than its equivalent in the Global Edition: in the three long stretches of sentences, the child participant projects three different aspirational topics. No impediment or relation to any family member is constructed in the text. Child-ness in the localized editions is thus verbally constructed through the less coherent discourse and an ideal relation with the world: e.g., "*And I'd like all the people in the world and all the animals in the world to be happy.*"

#### 7.3.1.4. Older children's aspirations

Two older children are represented in the Global Edition: Joe and Juliet. In his early teenage years, Joe's aspiration revolves around developing a special interest in music: he is planning to start a rock band. Emphatic language that foregrounds his agency and choice are employed in the construction of his special interest: "*I love it!*" "*I'd love to be in a rock band.*" The only type of relation constructed in the expression of his aspiration is with that with his friends and it is enabling: "*I'm thinking of asking my friends if they want to start a band.*" Juliet, on the other hand, is 18 years old, at finishing school, and has a more serious ambition to go to university. A sense of determination in achieving her aspiration is realized in the reliance on behavioral processes in her overall verbal construction (instead of, say, hesitant mental processes): "*I'm doing nine subjects,*" "*I'm going to study hard and get really good grades,*" "*I can go to university.*" The serious discourse on study is balanced in the text by the discourse on boyfriends.

The process of localization for the Middle Eastern and Special Editions removes the discourse on the special interest of music that mediates the construction of Joe but maintains the discourse of higher education that mediates the construction of Juliet after appropriating it. Joe is removed and not replaced. Mel replaces Juliet; an already successful university student, her aspirations are around traveling the world and meeting new people. Parallel to the boyfriend discourse in Juliet's text, the discourse of fun in the student's life is constructed in Mel's case through traveling. Mel's

aspiration to travel the world is constructed in relation to a close relative, her brother. Indeed, the brother is foregrounded in the expression of her aspiration: *“My brother and I are going round the world.”*

### *Grandmother’s Aspirations*

Edie, the grandmother in the Global Edition, is free-spirited. She has joined a travel club and aspires to visit new destinations with her friend whom she met travelling. Personal choice and love motivate Edie in pursuing new destinations, constructed in the text through the repetitive use of emphatic language: *“It’s marvellous!” “I really enjoy...,” “I’m looking forward to going...,” “I can’t wait!”*

Alison replaces Edie in the localized editions. The travel discourse is toned down and relegated to a discourse of health-consciousness. The retirement discourse alluded to in the case of Edie is verbalized in the construction of Alison. Emphatic language remains in use *“what I really want to,” “I really enjoy swimming,” “I’m looking forward to.”* Compared to Edie, Alison is constructed with a less conceptually coherent discourse that tries to string health, travel, retirement and other “things” together in a very short text.

## 7.2.2. Interpretation

### 7.2.2.1. *Collective subjectivity and aspiration*

In Focal Case Two, the overall visual composition constructs the subjectivity of the family around the symbolic meaning of cohesion, sharing and nurturing the aspirations of its members. However, this subjectivity is only slightly emphasized overall on the page, given that the visual construction of the family’s subjectivity is unmatched in the verbal text, where there is no reference made to its collectivity, nor is there an interactional structure such as a dialogue) that might arrange the individual responses so that they construct a shared subjectivity. Against the backdrop of the visually constructed safe and nurturing haven of the family, the family members verbally express their individual aspirations, in response to the interrogative title: *“what do you want to do?”*

The localization processes in the Middle Eastern Edition (Figure 7. 8) and the Special Edition (Figure 7.9) resulted in the fragmentation of the family unit, and opted instead for strongly-framed photographs of discrete individuals. They removed the collective life-style shot of the family, and replaced it with individual portraits of “new” individuals, who do not make up one family, yet match in age the family roles in the photograph from the Global Edition and still refer to some sort of communal relations (familial or otherwise) in the construction of their aspirations. The localized visual text consists of six posed photographs of Analytical structure, arranged at the Centre of the Triptych design of the double-spread of the page, which simultaneously makes the New of the first page, and the Given of the second page. In terms of salience, the arrangement of the individual photographs allows for different readings. However, in all possible readings the ideological salience of the vertical polarization is assigned to the younger Represented Participants (positioned as Ideal) while the older Represented Participants are positioned as Real.

#### **7.4. A WIDER PERSPECTIVE**

Taking the insights from the themes arising from the analysis of the focal cases in this chapter, here I will qualitatively analyze further example cases on the family from a single level of the textbooks (Pre-Intermediate) to test against the findings on family constructions and reconstructions that were arrived at earlier in this chapter. All these additional example cases are taken from the Pre-Intermediate level, title pages or not. As mentioned earlier in the introduction to this chapter and elsewhere in this thesis, the emphasis is always on what changed as a result of the process of localization. Below is an analysis of two further cases on family.

The title page of Unit Two (pp. 14-15) compares the lifestyle of a Canadian woman, Ann-Marie Boucher, with that of a Chinese girl, Lien Xiaohong. Family is integral in both the success of the business and the personal happiness of Ann-Marie Boucher. The photographs selected for her representation reinforce the meanings of success and happiness. Lien Xiaohong is struggling as a factory worker though still aspiring to a better life, as she is taking evening English and computer lessons. The photographs selected for her do not individualize her, but rather construct her, with the act of



working in a factory in one photograph, and using a computer in another. No reference is made to her family either visually or verbally. The comparison between the two lifestyles from the point of view of layout runs in favor of the wealthy, multilingual Canadian to whom younger students like the Chinese girl on the opposite page aspires to be by learning English and computer skills. The localization for the Middle Eastern Edition keeps the comparison but removes the “personalization” and “the lifestyle” aspects from the representation. Thus, the selection of the photographs endorses the objective point of view, leaving the comparison structured on hard facts about three countries. The localization for the Special Edition maintains the objective point of view, and removes the photograph of an anonymous African dancer.

Another case of family representation found in the Pre-Intermediate level is that of Nick and Sarah’s nuclear family, which is the focus of representation in the title page of Unit Four (pp. 30-31). The couple are constructed as coordinating grocery shopping from two different places. The localization for the Middle Eastern Edition keeps the shopping theme but removes the representation of the family and replaces it with two female students, Sarah and Vicky, who shop for their shared flat. The localization for the Special Edition keeps the preference for students but replaces the gender of the Represented Participants. Despite the change in the visual representation of the Represented Participants in the three editions, the overall structure of both the multimodal texts and the verbal text remain the same. In all editions, the multimodal text consists of a photograph at the center, two stretches of conversation and a number of exercises. Students are asked to interact verbally by completing a gapped exercise and by mimicking and completing the represented couple’s conversation.

Localization, in this case, involved removing the notion of family in favor of introducing younger students. The theme of shopping remains in the background; therefore, the Represented Participants, family-related or not, remain shopping in all editions. In one reading, the removal of the family in the process of localization can be cited to resonate with the individualization and segmentation thesis that targets and removes the representation of collective identity, pointed to earlier in the chapter in both Focal Case One and Focal Case Two. However, a different reading might suggest that given the age and the status of the readers to whom the Middle Eastern and the

Special Editions are aimed for, it is only appropriate to visually represent in the books people of their own status and age i.e., students with whom the target readers can easily identify. This hypothesis of selecting Represented Participants for the students to identify with will be particularly critiqued in the localization for the Special Edition which we will address in the next chapter.

## **7.5. EXPLANATION**

The notion of family is important in this study as an expression of the basic collective identity of the participants represented in the textbooks in question. Typical relations that govern the aggregation of people in a family are set out by Bourdieu: “the family is a set of related individuals linked either by alliance (marriage) or filiation, or, less commonly by adoption (legal relationship), and living under the same roof (cohabitation)” (1996: 18). More than just an aggregation of related people, the family in the Bourdieusian sense has a subjectivity of its own, over and above its members and independent from them, endowed with a “common life,” a “will”, and symbolic, social and economic capitals that equal the sum of its members’ and simultaneously possessed by them (ibid: 24).

Maintaining a social constructionist view, the theorization of the family here is one of a discursive category that rejects the biological claims made for ‘familiness’ and equally rejects framing it in a definite style in a dominant discourse that could pathologize the other forms that do not comply with the dominant framing. In this vein, Bourdieu asserts that “the family is indeed a fiction, a social artifact, an illusion in the most ordinary sense of the word” (ibid: 25). What makes it real and common sense, according to Bourdieu, is the fact that the family is both a socially constructing and constructed principle, being inculcated in humans through socialization, in a process realized through language and discourse (1994). In this sense, as with the argument for the socially constructed nature of sexuality outlined in Chapter Five (after Foucault, 1979), the preceding analysis has revealed how different notions of family are produced, reproduced and transmitted, in keeping with certain ‘cultural imaginaries’ (Anderson, 1991) through the process of localization from the (2003)

Global Edition to the (2006) Middle Eastern and the (2011) Special Editions of *New Headway*.

The representation of family in the corpus was heavily reliant on photographs. In the social science literature on photographs, family photographs can be conceived as acts of producing communal subjectivities of the individuals captured in them. As such, they have recently attracted growing attention as a valued source of data in ethnographic, feminist and social history research and studies (see Spence & Holland, 1991; Bourdieu & Bourdieu 2004). The importance of family photographs is seen in the active role of the family in the production of their communal subjectivities (Bourdieu, 1990; Chambers 2001), either by physically taking the photographs or by posing for the camera in a certain way out of a theoretically infinite number of others. However, Bourdieu (1990: 6), in arguing for a more exact epistemic position on family photographs, warns social scientists against buying into the façade of realism and objectivity implicit in the technological production of photographs. The gravity of the realism and objectivity claimed lies in how the outward objectivity of photographs, deceptively suggested by the machine automization, only obscures the indispensable producer's act of selection from among a theoretically infinite set of values and attributes, both aesthetic and ethical, in the process of producing the photograph. This is why Bourdieu (1990: 9) expresses strongly averse views not only about the use of photography as an objective tool in social science research, but in response to some social researchers' practice of sourcing data from photographs they have taken themselves of the field.

In family photographs, especially those produced by the family itself, the meaning is usually produced around symbolically affirming unity and cohesion (Spence & Holland, 1991). Bourdieu and Bourdieu (2004), marking the history of photography in a French village in the 1960s, note that in their early days of adoption, photographs were used to "solemnize" moments of familial and communal life such as weddings. Likewise, Chambers (2001: 75) considers the role of family albums and conceptualizes them "as powerful devices for visually binding family members and generations together." However, as much as they are about unity and belonging, family photographs are also about "absences, fragmentation and exclusion" (Spence

& Holland, 1991). Aside from their familial use and role in producing familial unity and cohesion, family photographs are a cultural and ideological tool; and in making the family experience into a spectacle, the family album is a “powerful tool of cultural representation and a sophisticated ideological device” to “narrativise” meanings of “unity, heritage, intimacy and spatial belonging” (Chambers, 2001: 75).

In textbooks, where photographs are either commissioned or drawn from image stock banks, the prospect of a family producing their own subjectivities in family photographs is annulled. The family photographs and the subjectivities they encode are orchestrated instead by the textbook producers. Meanings of unity and belonging and familial and communal subjectivities may remain, but claims of authenticity and objectivity are far from being met. Rather, the textbooks build on a façade of authenticity and objectivity to disseminate selected ideologies about familial identities and relations.

The process of localization of the cultural content on family as a collective identity, as realized across the three editions, can be summarized in three points this section will discuss. Firstly, the process of localization shows a tendency to fragment the collective and accentuate individualization in the representation of the family members, which can be described as a move from “fusion” in the Global and the Middle Eastern Editions to “fission” in the Special Edition, to use the Bourdieusian scale in his theorization of the family. “Fusion”, he defines, is “the adhesion that is vital to the existence of a family group and its interests,” resulting in the family functioning as a “body and a field of physical, economic and symbolic power relations possessed by each of its members.” On the other hand, “fission” he defines as “the interests of the various members of the group who may or may not be inclined to accept the common vision” (1996: 22). In Bourdieu’s model, the integration of the fission of individuals in a common vision is necessary for the existence and interests of the family; for the family to exist, the forces of fusion must overpower that of fission.

Three of the four cases of localization featured in this chapter can be cited here in support of the argument that there is an exclusive emphasis on the fission of individuals in the localized editions that omits articulating their collective

subjectivity. This tendency in the localization of the family representation moves the representation of the family from a “collective subject” in the Global Edition to “a simple aggregate of individuals” in the localized Edition (ibid: 24). Aside from the theme of sexuality, where the rigidly heterosexual nature of the families constituted has been noted (Thornbury, 1999), representation of family in ELT textbooks remains a largely unexplored topic. However, other forms of collective identity, such as one based on class, has also been noted as being counteracted by the ideology of individualism, a trend that Gray and Block (2014) take up as a strong indicator of the influence of neoliberal ideology in the identity inscription in ELT textbooks.<sup>16</sup> Such a conclusion resonates with the findings of Kullman’s research (2003), which suggests a shift towards the self in constructing ELT materials, as part of a larger deployment of the discourses of individualism that accompanied the development of global ELT textbooks over the last quarter of the 20<sup>th</sup> century, a trend that he also deems relevant in the first decade of the 21<sup>st</sup> (2013).

Secondly, the process of localization means the writing out of visual postmodern references in the construction of nuclear family, especially those related to gender. For instance, the symbolic mapping of generations across the modern-postmodern divide through the use of color has been edited out. The differentiation between the class of parents and the class of children through color remains in the Special Edition, but through different ideological associations of color. Similarly, the visual prominence and lead position with which the role of mother is constructed in the Global Edition is removed for an egalitarian relation of marriage and family relation, and a conscious re-positioning of the social roles, especially with respect to the mother’s (the only Analytical-structure photograph) being within norms of formality and honor.

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<sup>16</sup> In their analysis of ELT textbooks, Gray and Block note a decline in the representation of the working class in favour of a simultaneous increase in the representation of middle-class consuming population.

Finally, the process of localization maintains an emphasis on the nuclear family structure that mainly consists of the parents and children. In fact, this insistence on the traditional nuclear family ignores the changing shape of the predominant household living arrangement in the UK pointed to by comparative statistics (Berger & Berger, 1983), and to some extent excludes other forms of postmodern family that might respond to “the increases in divorce, remarriage, post-divorce families, blended families, single parenthood, joint custody, abortion, cohabitation, two-career families, gay and lesbian partnerships and parenthood” (Chambers, 2001:2). On the other hand, the emphasis on the nuclear structure does not—for any purpose of cultural recontextualization—reproduce anthropological facts or reflect social and cultural studies accounts of the “Arab” family that suggests a “cohesive” and “extended” unit, though subject to ongoing transformational structural changes that vary between the different states (Barakat, 1993: 24).<sup>17</sup>

Indeed, the emphasis on the nuclear family is not without significance; the nuclear family retains an integral part of the capitalist society, disseminating its morals and reproducing its structure and social roles (Cooper, 1971). It is also considered a symbol and a fostering agent of the processes of modernization (Berger & Berger, 1983). I take selecting the nuclear family as the ideal communal lifestyle in the sample textbooks as indicative, first, of the textbooks’ endorsement of the reproductive role of the family; and second, of the textbooks’ adoption of the values with which the nuclear family are associated, namely, autonomy, freedom, personal values and aspiration (Scanzoni, 2000).

In Focal Case One, where the representation of the nuclear family nearly escaped fragmentation, there was still a shift in how the typical values associated with the nuclear family are encoded in the localized edition. For instance, the value of freedom in the visual construction of Annie’s family is encoded in the photographic style, the casualness of the participants’ dress, the selected collective family act and the

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<sup>17</sup> Barakat’s analysis (1993) is based on a conceptualization of “Arab” as a socially homogenous unit, undermining the political stratification, with which he wanted to contradict the Western accounts of “a mosaic of sects, ethnic groups, tribes, local communities, and regional entities” (p. xii).

Locative Circumstance. Selecting an open public space as a Locative Circumstance, against which the unity of the family is constructed, eliminates any stress on conventionality or fixity. Likewise, the family's collective act of walking opposes any meanings of fixity; on the contrary, the act suggests freedom to move and the capacity to advance in public spaces. Being engaged in a collective familial practice is constructed as less limiting and restricting by: first, the ample room between the Represented Participants in their collective act of walking; and second, by individualizing the representation of the four family members in terms of Contact, Gaze, Angle and color. Meanings of informality are constructed by first, the casualness of the individuals' attire; and second, through the selected photographic style – "the snapshot" i.e., a "picture taken from life" (Bourdieu & Bourdieu, 2004: 610).

Comparable references to values of freedom, however subtle, are selectively used in the construction of the family members in the adapted Special Edition: while these references are largely removed from the construction of almost all social roles, they are retained only in the construction of the son, who—within the Symbolic structure of his photograph—is captured moving forward on his road of education, dressed less formally than his family members, with a distinctive public background for his photograph.

The informality and spontaneity of the snap-shot photograph style of the Taylor family is replaced with the formality of posed photograph style in the Alzamil family, where the family members are constructed as being frozen in the Symbolic acts in their respective Symbolic structures. The extreme case is the mother, who is signaled with Analytic Representational Structure, where she is constructed as fixed and still, in absolute frontal Angle. Bourdieu and Bourdieu interpret frontality in photograph as one's endeavor to take charge of the objectification of one's own image performed by the photograph, an effort that expresses extreme consciousness of others' gaze:

By looking at the person who looks at me (or photographs me), by arranging my posture, I offer myself to be looked at as I want to be seen; I give the image of myself that I intend to and give and, quite simply, I give my image...to stand stiffly upright, ... is to reduce the risk of awkwardness and clumsiness and to present to the other a

regulated, prepared, primed image: to give a regulated image of oneself is a way of imposing the rules of one's own perception. (2004: 611-12)

Bourdieu's analysis of the peasants' posed photographs in his study is indeed valid for many Conceptual, more specifically Analytical-Structure photographs, in the social semiotic multimodal dictionary. Even in these ELT textbooks, the conscious effort to give a regulated image of the self and the endeavor to impose the rules of the perception do not lie within the agency of the photographed subject, but rather within that of the producer of the image and the editor of the page and the book.



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## 8. Chapter Eight: Gendered Discourses

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### 8.1. INTRODUCTION

The previous two chapters have addressed issues around the localization of youth identity construction and that of family identity construction, respectively. This chapter will now capture the discursive changes that take place in the textual and semiotic construction of *adult individuals* in one ELT textbook series as content is relocated from the global to the regional, and then to the national context. The analysis and explanation in this chapter, as well as in the other analysis chapters, should not be taken as an inspection of the textual and semiotic construction of the *individuals per se*; rather, the examples discussed here, as in the thesis as a whole, are of the changes that take place in the verbal and semiotic construction of identity aspects of the participants represented in the textbooks, specifically those driven by the processes of localization. Thus, the sample data in this chapter consists of verbal and visual data that place the *adult individuals* as the focus of representation. The chapter starts by exploring the instances of change that affect the identity construction of the *adult participants* represented in the textbooks in question. From this, a particular focus on the ‘gendering’ of the participants emerges from two observations: first, the data shows a strong differentiation based on conventional gender roles; second, the gender of the Represented Participants is an area that undergoes repeated change as part of the process of localization in the sample data. As in the preceding two chapters, the presentation of the analysis of each case will follow Fairclough’s three stages of CDA: *description*, *interpretation* and *explanation*. As part of checking the validity of the findings arrived at in the analysis of the focal cases, further cases on *individual adults* will be sourced from the Pre-Intermediate level and qualitatively analyzed. This step is called *a wider perspective* in all findings chapters and come before the *explanation* stage.

More than half of the total number of the sampled title pages have specific individuals as the center of their representation; indeed, more than the two categories analyzed in Chapters 6 and 7 i.e., young people ( $n=9$ ) and family ( $n=14$ ). Most of the example

cases on *adult individuals* are changed at least at one level of localization. I take the page as a complex multimodal text that lies on top of multiple decisions that are taken in relation to the values of each communicative mode it features. Changing the values of the same modes, for the same representations, in different editions of the same book is not arbitrary. Nor does this change lend itself to a quick reading off the page. A systematic reading of the changes can be done, as I have set out previously in the theoretical framework and methodology sections, through a multimodal analysis that interprets the changes in the context of their semiotic systems, and a critical reading that situates the interpretations in their intended context of use. Given the length and thickness of detail a multimodal analysis normally entails, and taking into account the space given for analysis in the thesis, here I select two focal cases for a detailed critical multimodal analysis (see also Chapter 5).

## **8.2. FOCAL CASE ONE**

### **8.2.1. Description: Multimodal and verbal analyses**

The first focal case is from Elementary Unit 4, Figure 8.1, entitled *Take it Easy!* The title page constructs a female family lawyer, Ceri Bevan. The multimodal construction of Ceri highlights two aspects of her identity: work and sport. The analysis of the layout of the multimodal text shows that the content is organized in a contrastive triptych layout, visually framed as a separate unit through the use of background color and frame line. The triptych is spread on two pages, occupying all the first page, and the first vertical half (Given) of the second page. The layout contrasts the play in the construction of Ceri's persona with that of work: with two columns of the triptych devoted to the play and leisure aspect, (placed on the first page), and one column for the work aspect (placed on the second page). The construction of sport assumes more salience in the layout of the text: two photographs of the three that are used in the overall construction of Ceri are used for the representation of sport and leisure part of her life, while only one is devoted for the representation of work.



# 4

## Take it easy!

Present Simple 2 – I/you/we/they • Leisure activities • Social expressions

**STARTER**

- What year is it? What month is it? What day is it today?
- Say the days of the week. Which days are the weekend?

**WEEKDAYS AND WEEKENDS**  
Present Simple I/you/we/they


**T 4.1** Listen and read about Ceri Bevan. What's her job? What does she do at weekends?

**2** Complete the text with the verbs.

trains works is plays x2 lives doesn't relax has loves

***'I work hard and I play hard, too!'***  
**says Ceri Bevan**

Ceri \_\_\_\_\_ 28 years old and \_\_\_\_\_ in Cardiff, Wales. She \_\_\_\_\_ hard as a lawyer from Monday to Friday, but she \_\_\_\_\_ at weekends. She \_\_\_\_\_ rugby for the Women's Welsh Rugby team. On Saturdays she \_\_\_\_\_ with her team at the Rugby Club, and on Sundays she \_\_\_\_\_ in a match. She \_\_\_\_\_ no free time, but she \_\_\_\_\_ her job and playing rugby.




**3 T 4.2** Close your books and listen to Ceri. Does she have a busy life? Give examples.



### ***'I love my job!'***

I love my job as a family lawyer, because I like helping people. But I playing rugby, too, so my life is very busy! Every lunchtime I in the park near my office. On Monday and Thursday evenings I to the swimming pool with my boyfriend Alex.

On Tuesday and Friday mornings I at 5.30 and to the gym before work. And on Wednesday evenings I with my team at the club.

On Friday evenings I just because I'm usually very tired! I sometimes my sister. She in the centre of Cardiff, too. Or I a nice dinner at home with Alex. We cooking. After dinner we often a DVD.

We never on Saturday evenings, because I always in a match on Sundays. I our team to win the next World Cup!

**4** Read and complete the text with the correct form of the verbs in the box. Look up new words in your dictionary.

like love x2 get up go running go x2 train relax visit cook go out play want live watch

**T 4.2** Listen again and check. Read the text aloud.

### Questions and negatives

**5 T 4.3** Read and listen. Complete Ceri's answers. Practise the questions and answers.

Where do you work? \_\_\_\_\_ Cardiff.  
Do you like your work? Yes, I \_\_\_\_\_.  
Do you relax at weekends? No, I \_\_\_\_\_.  
Why don't you relax at weekends? \_\_\_\_\_ I play rugby.

### Roleplay

**6** Work with a partner. One of you is Ceri. Ask and answer questions about your life.

- Where ... you live/work?
- Are ... married?
- What ... job?
- ... like your job?
- Why ... like it? Because I ...
- What time ... get up on Tuesday mornings?
- Why ... get up at ...? Because I ...
- ... like swimming/cooking?
- ... your boyfriend like swimming/cooking?
- Who ... you visit on Fridays?
- Where ... your sister live?
- ... go out on Saturday evenings? Why not?
- ... have a busy life?

### GRAMMAR SPOT

**1** Complete the table for the Present Simple.

	Positive	Negative
I	work	don't work
You		
He/She		
It		
We		
They		

**2** Complete the questions and answers.

Where \_\_\_\_\_ you work?  
Where \_\_\_\_\_ she work?  
\_\_\_\_\_ you work in Cardiff? Yes, I \_\_\_\_\_.  
\_\_\_\_\_ he work in Edinburgh? No, he \_\_\_\_\_.

**3** Find the words in the text:

always usually often sometimes never

► Grammar Reference 4.1 and 4.2 p139

Figure 8.1. "Take it easy," by Soars and Soars (2003). New Headway, The Global Edition, Elementary. Oxford: Oxford University Press, pp. 28-29

The Centre of the triptych, (which is also The New of the first page) is entirely composed of a photograph of Ceri in a changing room, relaxing after a match. On the left-hand page, two photographs of different sizes construct Ceri's visual leisure and sport identity. The smaller photograph is of Ceri's women's rugby team caught in action. The Representational Structure of the photograph has a relatively high number of Actors and Action processes. Seven Actors (women's rugby players) are constructed with seven Action processes: six Actors are represented fighting over the ball and one is represented catching it.

The analysis of the Interactive Structure of the photograph shows that the Narrative Actions are positioned at an eye-level Angle with the viewer, which suggests a neutral power relation between the Represented Participants and the Interactive Participants. The horizontal Angle is oblique, the Gaze is indirect and the Shot is medium to long. The configuration of the values of the interactional resources of the photograph translates an effort to construe a naturalistic image of the Action and the Actors involved. It also constructs the Actors as utterly engaged in the rugby game, completely oblivious to the Interactive Participants and equally detached from them. Indeed, the absence of direct contact with the viewer as constructed by the absence of Gaze offers the Interactive Participants the chance to objectively scrutinize the Action (rugby game) and the Actors (women rugby players).

The second photograph on the left-hand hand page, positioned in the more ideologically salient zone of the page as the New, is a larger individualized photograph of Ceri in her rugby kit. The photograph has a Narrative Representational Structure where Ceri is constructed undertaking three processes: an Actor in a transactional Action of holding a water bottle; an Actor in a non-transactional Action of sitting on a bench in a changing room; and a Reactor in a non-transactional Reaction of looking outside the photograph frame, meeting the eye of the viewer. Although Ceri is constructed with both Action and Reaction processes, the analysis of the Representational Structure of the photograph together with the analysis of Circumstance and the Interactional Structure point to a Conceptual, more specifically Analytical-Conceptual-Representational Structure.

The analysis of Circumstance points to its elaborate construction that relies on two types of Circumstance: Locative Circumstance and Circumstance of Accompaniment. The Locative Circumstance of the photograph is realized in the setting of the changing room, the hanging towels, the clothes and bags in the background. The Circumstance of Accompaniment, on the other hand, is realized in Ceri's rugby kit, the dirt on the floor, the water bottle in her hand and the towel on her thigh. The analytical attributes grouped under Locative Circumstance serve to constitute a functional and communal space that highlights Ceri's communal identity in relation to her rugby team membership. The analytical attributes grouped as Circumstance of Accompaniment construe Ceri's leisure identity in relation to professional rugby team membership. They also serve to construe meanings of relaxation in the ephemeral time following achievement or competition.

The analysis of the photograph's Interactional Structure shows that Ceri is constructed with slightly oblique and low Angle, a direct Gaze and close to medium Shot. The configurations of the Interactional Structure construe a direct contact between Ceri and the Interactive Participants, demanding them to enter into an imaginary relation with her. Nonetheless, this constructed relation is not as intimate as the one constructed in portraits. It rather allows some detachment and space for objective scrutiny. It also puts the Interactional Participant in an admiring position suggested by the unbalanced power relation with the viewer that runs in favor of Ceri, set by the attribute of the vertical Angle. In this semiotically constructed relation, Ceri and the Interactive Participants are not positioned on an equal footing; Ceri is positioned looking down on the Interactive Participants, a design decision that assigns Ceri to a higher symbolic power in this relationship.

There are two verbal texts in the overall multimodal construction of Ceri. Below is the one accompanying the two photographs that I take constructing the leisure and sport aspect of her identity:

Ceri is 28 years old and lives in Cardiff, Wales. She works hard as a lawyer from Monday to Friday, but she does not relax at weekends. She plays rugby for the Women's Welsh Rugby team. On Saturdays she trains with her team at the Rugby

Club, and on Sundays she plays in a match. She has no free time, but she loves her job and playing rugby.

The transitivity analysis in Table 8.1 shows that Ceri is constituted in seven subject positions: as a Welsh national, a young woman, a national team rugby player and a family lawyer.

Table 8.1 Transitivity analysis of the verbal text on Ceri mapped with subject positions

Process	Type	Subject Position
1. Ceri <u>is</u> 28 years old	1. Relational	1. Young woman
2. and <u>lives</u> in Cardiff, Wales.	2. Behavioral	2. Welsh woman
3. She <u>works</u> hard as a lawyer from Monday to Friday,	3. Behavioral	3. Family lawyer
4. but she <u>does not relax</u> at weekends.	4. Behavioral	4. Sportswoman
5. She <u>plays</u> rugby for the Women's Welsh Rugby team.	5. Behavioral	5. Sportswoman
6. On Saturdays she <u>trains</u> with her team at the Rugby Club,	6. Behavioral	6. Sportswoman
7. and on Sundays she <u>plays</u> in a match.	7. Behavioral	7. Sportswoman
8. She <u>has</u> no free time,	8. Relational	8. Family lawyer and Sportswoman
9. but she <u>loves</u> her job and playing rugby	9. Mental	9. Family lawyer and Sportswoman

Table 8.1 shows that the verbal processes that constitute Ceri as a rugby player outnumber those that constitute her in any other subject position. Despite the tight schedule and the rigid routine divided between work and training, Ceri does not complain in any negatively constructed sentence, but is constructed as being happy keeping busy: “*she loves her job and playing rugby.*” This trait is visually bolstered by the smile on her face, which in photographs, especially those with Conceptual Analytical structure, is usually taken as a sign of the Represented Participants’ awareness of their state and as an expression of their contentment with the identity relations they are ascribed (Spence & Holland, 1991). The sport Ceri is playing is not synonymous with relaxation, and the verbal text bears witness to how meanings of break and relaxation are explicitly repudiated by constructing Ceri’s relation to it through negation: “*but she does not relax at weekends*” and “*She has no free time.*”

### 8.2.1.1. *Ceri the family lawyer*

The construction of Ceri's work as a lawyer is positioned in the New of the contrastive triptych design, in a relatively ideologically salient position (less salient than the Centre, but more salient than the Given). The multimodal text on Ceri's work identity has an Ideal-Real structure, where the image is positioned at the more ideologically salient end as Ideal, and the verbal text is positioned in a subordinate role that serves to elaborate on the image instead of the other way around. The boundary of the multimodal text is set by framing devices and a homogeneous light yellow background color that is different from the global white background color of the whole page.

I love my job as a family lawyer, because I like helping people. But I love playing rugby, too, so my life is very busy! Every lunchtime I go running in the park near my office. On Monday and Thursday evenings I go to the swimming pool with my boyfriend Alex. On Tuesday and Friday mornings I get up at 5.30 and go to the gym before work. And on Wednesday evenings I train with my team at the club. On Friday evenings I just relax because I'm usually very tired! I sometimes visit my sister. She lives in the centre of Cardiff, too. Or I cook a nice dinner at home with Alex. We love cooking. After dinner we often watch a DVD. We never go out on Saturday evenings, because I always play in a match on Sundays. I want our team to win the next World Cup!

The verbal construction of Ceri's work identity consists of nineteen clauses, the majority of which are built around creating a balance between play and work, echoing in that the topic of the entire multimodal text on Ceri's life, which unfolds over the double spread of the title page. Work in the verbal text is rather backgrounded, constructed as a point of temporal and physical reference, around which time and place for carrying out Ceri's leisure and sporting activities are constructed: "*Every lunchtime I go running in the park near my office*" and "*On Tuesday and Friday mornings I get up at 5.30 and go to the gym before work.*"

Table 8.2 Transitivity analysis of the Ceri's verbal narrative mapped against subject positions

Activity	Process	Subject position
1. I <u>love</u> my job as a family lawyer,	1. Mental	1. Family lawyer
2. because I <u>like</u> helping people.	2. Mental (projected)	2. Family lawyer
3. But I <u>love</u> playing rugby, too, so	3. Mental	3. Sportswoman
4. my life <u>is</u> very busy!	4. Relational	4. -
5. Every lunchtime I <u>go</u> running in the park near my office.	5. Behavioral	5. Sportswoman
6. On Monday and Thursday evenings I <u>go</u> to the swimming pool with my boyfriend Alex.	6. Behavioral	6. Sportswoman and Girlfriend
7. On Tuesday and Friday mornings I <u>get</u> up at 5.30	7. Behavioral	7. Sportswoman
8. and <u>go</u> to the gym before work.	8. Behavioral	8. Sportswoman
9. And on Wednesday evenings I <u>train</u> with my team at the club.	9. Behavioral	9. Sportswoman
10. On Friday evenings I just <u>relax</u> because I'm usually very tired!	10. Behavioral	10. Girlfriend
11. I sometimes <u>visit</u> my sister.	11. Material	11. Sister
12. She <u>lives</u> in the centre of Cardiff, too.	12. Behavioral	12. Sister is subject of sentence
13. Or I <u>cook</u> a nice dinner at home with Alex.	13. Material	13. Girlfriend
14. We <u>love</u> cooking.	14. Mental	14. Girlfriend "we" subject of the sentence
15. After dinner we often <u>watch</u> a DVD.	15. Material	15. Girlfriend "we" is the subject
16. We never <u>go out</u> on Saturday evenings,	16. Behavioral	16. Girlfriend "we" is the subject
17. because I always <u>play</u> in a match on Sundays.	17. Behavioral	17. Rugby player
18. I <u>want</u> our team	18. Mental	18. Rugby player
19. to <u>win</u> the next World Cup!	19. Behavioral (projected)	19. Rugby player



Table 8.2 shows that the verbal text associates Ceri with four subject positions: a full-time family lawyer, a rugby team player, a girlfriend and a sister. Mapping the clauses against these positions show that two clauses are used to build Ceri's work identity, five clauses are used to build her identity as a rugby team player, five clauses construct her subjectivity as a girlfriend (three of these clauses the subject pronoun "we" is used in reference to the communal subjectivity of the couple), and one clause is used to position her as a sister. The table also indicates that the verbal processes that constitute Ceri as a rugby player outnumber those that constitute her in any other subject position, a finding that repeats also from the verbal text that supposedly constructs her work identity on the opposite page analyzed earlier in Table 8.1.

Of the nineteen clauses, the only two clauses that directly address Ceri's work identity are: "*I love my job as a family lawyer, because I like helping people.*" The mental process "love" in the main clause foregrounds Ceri's agency in the construction of the strong affective relation between her and her work. The legitimization of Ceri's agentive relationship to work is based on a positive mental process that constructs Ceri as someone who "likes helping," and constructs helping, on the other hand, as an innate characteristic of Ceri, thus recycling in this image the stereotype of women as committed to helping others.

The multimodal construction of Ceri's work identity, which is positioned on the right-hand page, consists of a colored photograph of Ceri in her office accompanied by a verbal text. The larger part of Ceri's work identity is constructed visually (Figure 8.1). The analysis of the Representational Structure of the photograph shows that it has a Conceptual Analytical Structure, where Ceri is constructed working through papers on her desk. The Locative Circumstance selected for the photograph, an office, is highly generic. The selection of the visual realization of the Locative Circumstance does not construct the public sphere where lawyers normally work and deliver their impact; it opts instead for construing a private indoor environment as the locus for this profession.

The analysis of the Interactional Structure of the photograph shows that Ceri is constructed with an absent Gaze, positioned in a medium Shot and frontal Angle. The absent Gaze results in a lost contact with the viewer and serves two purposes. First, it

constructs Ceri as preoccupied with her work, oblivious to the scrutiny her image structure offers to the viewer. Second, it positions the Interactive Participant in a demanding relationship with Ceri, whereby they are allowed objective scrutiny of Ceri and her office. The values of the Shot (medium) and Angle (frontal) puts Ceri in a social distance and puts the nuanced construction of her office in a good view and a positive perspective.

#### **8.2.1.2. *Bobbi Brown***

In its recontextualisation in the Global Edition, the multimodal construction of Ceri underwent two drastic changes: once in the process of localization for the regional level in the Middle Eastern Edition; and another in the process of localization for the local level in the Special Edition. These changes affect both the Represented Participant and the social practice they are constructed as enacting. Starting with the Middle Eastern Edition, the process of localization removed both the Represented Participant and the profession of law practice, and supplanted them with Bobbi Brown - a new Represented Participant, though still a Caucasian female; and a new profession - TV news anchor (Figure 8.2).

The layout analysis of the double-spread of the page in Figure 8.2 shows that it employs a horizontal polarization of Given-New that contrasts two identity aspects of Bobbi Brown: work (placed as Given) and domesticity (placed in the more ideologically salient position of New). The multimodal text that constructs Bobbi's work identity on the left-hand page is framed by the boundary of the page and consists of two photographs of varied sizes, and a verbal text. The page of the double spread has a vertical triptych design, where the first and a larger photograph is placed on the Centre. The verbal text is on the lower part, and the second and smaller photograph of Bobbi Brown is placed in the New of the upper part of the triptych.

# 4 Take it easy!

Present Simple 2 – I/you/we/they • Leisure activities • Social expressions

## STARTER

- 1 What year is it? What month is it? What day is it today?
- 2 Say the days of the week. Which days are the weekend in your country?

## WEEKDAYS AND WEEKENDS

Present Simple I/you/we/they

- 1 Read about Bobbi Brown's weekends. Complete the text with the verbs.

gets up lives is loves works doesn't work interviews starts



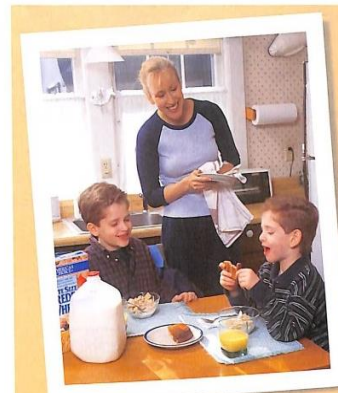
'What's free time?'  
says Bobbi Brown.



## Bobbi's weekends

Bobbi Brown \_\_\_\_\_ in New Jersey. She \_\_\_\_\_ thirty-four and \_\_\_\_\_ for SKY TV in New York City. But she \_\_\_\_\_ on weekdays, she only works at weekends. She \_\_\_\_\_ famous people for an early morning news programme called *The World This Weekend*. On Saturdays and Sundays she \_\_\_\_\_ at 3.00 in the morning because she \_\_\_\_\_ work at 6.30! She \_\_\_\_\_ her job because it is exciting.

- 2 **T 4.1** Now read and listen to what Bobbi says about her weekdays.



“ My weekends are fast and exciting. My weekdays are fast and domestic! I \_\_\_\_\_ two sons, Dylan, 7, and Dakota, 5. Every morning I \_\_\_\_\_ one hour before them, at 6.00, and I \_\_\_\_\_ to the gym. I \_\_\_\_\_ home and I \_\_\_\_\_ breakfast, then I \_\_\_\_\_ them to school. On Mondays I always \_\_\_\_\_, I \_\_\_\_\_ all the food for the week. I often \_\_\_\_\_ dinner in the evenings, but not every day because I don't \_\_\_\_\_ cooking. Fortunately, my husband, Don, \_\_\_\_\_ cooking. On Tuesdays and Thursdays I \_\_\_\_\_ my father. He \_\_\_\_\_ on the next block. Every afternoon I \_\_\_\_\_ the kids from school. In the evenings Don and I usually \_\_\_\_\_, but sometimes we \_\_\_\_\_ friends. We never \_\_\_\_\_ on Friday evenings because I \_\_\_\_\_ work so early on Saturdays. ”

- 3 Complete the text with the correct form of the verbs in the box. Look up new words in your dictionary.

love relax have like go live start come  
visit x2 go shopping pick up go out get up take  
buy make cook

**T 4.1** Listen again and check. Read the text aloud.

## Questions and negatives

- 4 **T 4.2** Read and listen. Complete Bobbi's answers. Practise the questions and answers.

Where do you work? \_\_\_\_\_ New York.  
Do you like your work? Yes, I \_\_\_\_\_.  
Do you relax at weekends? No, I \_\_\_\_\_.  
Why don't you relax at weekends? \_\_\_\_\_ I work.

- 5 Work in pairs. One of you is Bobbi Brown. Ask and answer questions about your life.

- Where ... you live/work?
- Are ... married?
- Do ... have children?
- What time ... get up/Saturday morning/Monday morning?
- Why ... get up at ...? Because I ...
- ... like your work?
- Why ... like it? Because it ...
- ... like cooking?
- ... your husband like cooking?
- Who ... you visit on Tuesdays and Thursdays?
- Where ... your father live?
- ... go out on Friday evenings? Why not?
- ... have a busy life?

## GRAMMAR SPOT

- 1 Complete the table for the Present Simple.

	Positive	Negative
I	work	don't work
You		
He/She		
It		
We		
They		

- 2 Complete the questions and answers.

Where \_\_\_\_\_ you work?  
Where \_\_\_\_\_ she work?  
\_\_\_\_\_ you work in New York? Yes, I \_\_\_\_\_.  
\_\_\_\_\_ he work in New York? No, he \_\_\_\_\_.  
always usually often sometimes never

- 3 Find the words in the text:

always usually often sometimes never

► Grammar Reference 4.1 and 4.2 p127

Figure 8.2. “Take it easy,” by Soars and Soars (2006). New Headway Plus, The Middle Eastern Edition, Elementary. Oxford: Oxford University Press, pp. 28-29

The larger photograph is a shot of Bobbi Brown interviewing a guest in a studio. The analysis of the Representational Structure of the photograph shows it has a Narrative Structure that features two transactional Actions: one main process and one embedded process. The main Action process of the photograph does not have Bobbi Brown as the Actor. It has a Narrative Structure, where an anonymized cameraman is constructed as an Actor in a transactional Action of shooting the verbal communication between Bobbi and the guest on her show. The Phenomenon of the main process is an embedded transactional Action process where Bobbi Brown and her guest are constructed as Interactors (playing the double role of Actor and Goal) in a verbal process that expresses the essence of Bobbi's job. The analysis of the Interactional Structure of Ceri's photograph shows that the image of Bobbi Brown doing her job is positioned at a social distance with the viewer; and although the photograph is frontal, Bobbi is constructed with an extremely oblique Angle and absent Gaze.

The photograph features three types of Circumstance: Circumstance of Means, Circumstance of Accompaniment and Locative Circumstance. The Locative Circumstance is realized in the photograph in the interior of the studio and the background of the constructed studio shot, which shows a night view of the city skyscraper, symbolic of a rich, urban mega-city. The camera in the main Narrative Action realizes the Circumstance of Means, the tool used in the action process (Kress & Van Leeuwen, 1996: 72). The round table and the papers, having no clear vector relating them to the main participants, realize the Circumstance of Accompaniment. The color palette selected for the construction of the background of the studio consists of a highly differentiated and modulated scheme that constructs different shades and tints of red, yellow and blue. The smaller photograph of Bobbi Brown in the multimodal text on Ceri's work identity has a Conceptual Analytical Structure, where Bobbi is constructed in her dark formal attire against the same studio background of the night view of the skyscrapers. Her Possessive Attributes are her formal clothes, the Locative Circumstance of the studio and her smile. The analysis of the Interactional Structure shows she is constructed with an eye-level frontal Angle, direct contact and close Shot.

The analysis of the verbal construction of Bobbi Brown shows that it is reduced from the Middle Eastern Edition (10 clauses compared with 19 in Ceri’s case). Ceri’s four subject positions in the Global Edition - as a full-time family lawyer, a professional rugby player, a girlfriend and a sister - are replaced in the Middle Eastern Edition with five different positions for Bobbi as a full-time dutiful mother, a part-time TV anchor, a wife, a daughter and a friend.

Bobbi Brown lives in New Jersey. She is thirty-four and works for SKY TV in New York City. But she does not work on weekdays, she only works at weekends. She interviews famous people or an early morning news programme called *The World This Weekend*. On Saturdays and Sundays, she gets up at 3.00 in the morning because she starts work at 6.30! She loves her job because it is exciting.

Table 8.3. Transitivity analysis of the verbal construction of Bobbi Brown

Activity	Process	Subject Position
1. Bobbi Brown <u>lives</u> in New Jersey.	1. Behavioural	1. American
2. She <u>is</u> thirty-four	2. Relational	woman
3. and <u>works</u> for SKY TV in New York City.	3. Behavioural	2. Young
4. But she does not <u>work</u> on weekdays,	4. Behavioural	woman
5. she only <u>works</u> at weekends.	5. Behavioural	3. TV Presenter
6. She <u>interviews</u> famous people or an early morning news programme called <i>The World This Weekend</i> .	6. Material	4. TV Presenter
7. On Saturdays and Sundays, she <u>gets</u> up at 3.00 in the morning	7. Behavioural	5. TV Presenter
8. because she <u>starts</u> work at 6.30!	8. Behavioural (projected)	6. TV Presenter
9. she <u>loves</u> her job	9. Mental	7. TV Presenter
10. because it <u>is</u> exciting.	10. Relational (projected)	8. TV Presenter
		9. TV Presenter
		10. TV Presenter

Although the verbal text here is shorter than its counterpart in the Global Edition, it is more work-focused. Table 8.3 shows that out of the ten clauses, eight directly construe Bobbi’s work identity. The analysis also points to an overlexicalization of the word “work” in the verbal text: four of the ten clauses that make up the text has “work” as their process. “Work” as a noun as well occurs in a fifth clause, with the synonym “job” being in another clause. Another variation between the Global and the Middle Eastern Editions pointed to by the analysis is the kind of relation the main Represented Participant is constructed as having with her work.

In the case of Bobbi, the text constructs her with an agentive relationship to her work, one around the mental process “love”: “*She loves her job because it is interesting.*” The same mental process, “love”, was used to construct Ceri’s relation to her work. The difference is the legitimization of love in her case was made in reference to the innate characteristic of the Actor (not the job), Ceri is quoted: “*I love my job as a family lawyer because I like helping others;*” whereas in Bobbi’s case, loving the job is rooted in the characteristics of the job itself. Finally, it is worth to note that a third-person pronoun “*she*” is used in the verbal construction of Bobbie’s work identity, a selection that contrasts with “*I*” in the text addressing her familial identity. This contrast results in distancing the Represented Participant from the subject matter in the first case, and bringing her closer from the subject matter in the second case.

#### ***8.2.1.3. Bobbi Brown the mother***

The multimodal text that constructs Bobbi Brown’s familial subjectivity is placed on the right-hand of the double spread of the title page and consists of a photograph and a verbal text that is set aside from the rest of the page by strong framing that consists of a shared background color that present the photograph and the verbal text as one unit.

The photograph constructs three human Represented Participants: Bobbi Brown and two little boys who are, by implication, her children. The analysis of the Representational Structure shows that each of the Represented Participants in the photograph (i.e., Bobbi Brown and her two children) is constructed with a Narrative Action and a Reaction. The two children are constructed with the Narrative Action of eating while Bobbi is constructed with the Narrative Action of drying the dishes. While the children are constructed with the transactional Reaction of looking at their food, Bobbi is constructed with the transactional Reaction of looking at one of the children. The two Narrative structures of the children (eating and looking at food) are related, for they share the same Phenomenon— food. One normally looks at what they are eating, which renders the act of looking mechanical in the representation of children. However, the relation of the two processes in the case of the mother is different. The Phenomena of her two Narratives are distinct: the dishes for the Action,

and the children for the Reaction, a disparity that indicates that the act of looking in the case of Bobbi the mother is not mechanical but rather purposeful, and therefore constructs the symbolic act of caring. Bobbi is spatially backgrounded while carrying out her acts of domesticity, yet the children, the object of her care, are spatially foregrounded. Caring is also materially constructed through the Circumstance of Accompaniment that materializes in the abundant food items on the dining table. The two distinct Narratives with which Bobbi Brown is constructed associate her with two subject positions: a caring mother and an active homemaker, both of which contribute to constructing her domesticity, which is only further bolstered by the selection of the Locative Circumstance i.e., kitchen as a setting for her familial identity.

The analysis of the verbal language carries indicators of the dominance of domesticity in the overall verbal construction of Bobbi Brown:

My weekends are fast and exciting. My weekdays are fast and domestic! I have two sons, Dylan 7, and Dakota 5. Every morning I get up one hour before them, at 6.00, and I go to the gym. I come home and I make breakfast, then I take them to school. On Mondays I always go shopping. I buy all the food for the week. I often cook dinner in the evenings, but not every day because I don't like cooking. Fortunately, my husband, Don, loves cooking. On Tuesdays and Thursdays, I visit my father. He lives on the next block. Every afternoon I pick up the kids from school. In the evenings Don and I usually relax, but sometimes we visit friends. We never go out on Friday evenings because I start work so early on Saturdays.

The verbal text constructs Bobbi Brown in seven subject positions: a mother (five processes), a wife (one process), a homemaker (six processes), a daughter (one process), a TV presenter (two processes), a gym goer (one process), a friend (one process).



Table 8.4. Transitivity analysis of the text on Bobbi Brown

Process	Type	Subject Position
1. My weekends <u>are</u> fast and exciting.	1. Relational	1. TV Presenter
2. My weekdays <u>are</u> fast and domestic!	2. Relational	2. Homemaker
3. I <u>have</u> two sons, Dylan 7, and Dakota 5.	3. Relational	3. Mother
4. Every morning I <u>get up</u> one hour before them, at 6.00,	4. Behavioral	4. Mother
5. and I <u>go</u> to the gym.	5. Behavioral	5. Gym goer
6. I <u>come</u> home	6. Behavioral	6. Homemaker
7. and I <u>make</u> breakfast,	7. Material	7. Mother
8. then I <u>take</u> them to school.	8. Material	8. Mother
9. On Mondays I always <u>go</u> shopping.	9. Behavioral	9. Homemaker
10. I <u>buy</u> all the food for the week.	10. Behavioral	10. Homemaker
11. I often <u>cook</u> dinner in the evenings, but not every day	11. Material	11. Homemaker
12. because I don't <u>like</u> cooking.	12. Mental	12. Homemaker
13. Fortunately, my husband, Don, <u>loves</u> cooking.	13. Mental	13. Husband
14. On Tuesdays and Thursdays, I <u>visit</u> my father.	14. Behavioral	subject
15. He <u>lives</u> on the next block.	15. Behavioral	14. Daughter
16. Every afternoon I <u>pick</u> up the kids from school.	16. Material	15. Familial
17. In the evenings Don and I usually <u>relax</u> ,	17. Behavioral	relation (to her father)
18. but sometimes we <u>visit</u> friends.	18. Behavioral	16. Mother
19. We never <u>go out</u> on Friday evenings	19. Behavioral	17. Wife
20. because I <u>start</u> work so early on Saturdays	20. Behavioral	18. A friend as a couple
		19. Wife
		20. TV Presenter

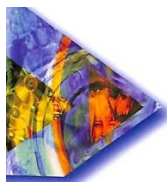
Domesticity as in homemaking, and being a wife and a mother, replaces sport in the overall construction of the main female Represented Participant in the Middle Eastern Edition. Sport in the professional sense is replaced by going to the gym and is reduced in space, time and salience (with only one verbal process). Of the twenty processes that verbally construe Bobbi Brown's identity in the text, twelve processes are used to construct her domesticity either as a home maker, a wife or as a mother. With the verbal text being mostly about constructing domesticity, and the second verbal text being mostly about constructing work identity, one can conclude that the overall verbal construction of Bobbi Brown is set to highlight these two aspects (i.e., domesticity and work) as the most dominant aspects in Bobbi's identity (as opposed to sport and work in the case of the female Represented Participant represented in the Global Edition).



#### 8.2.1.4. *Gary Seaman*

The multimodal construction of Ceri in the Global Edition, which has been replaced with one on Bobbi Brown in the Middle Eastern Edition, is replaced again in the localization for the Special Edition, this time – crucially - by the representation of a male participant. Figure 8.3 shows the multimodal representation of Gary Seaman, the localized equivalent to Ceri in the Special Edition.

The layout of the title page in the Special Edition features a Given-New structure, arranging the representations of two aspects of Gary Seaman's identity, leisure and work. The representation of his leisure/sport identity is positioned as Given in the less ideologically salient zone of the layout whereas the representation of his work identity is positioned as New, the more ideologically foregrounded part (Kress & Van Leeuwen, 1998). Reading the title page from left to right, we will start with the analysis of the multimodal text on his leisure aspect of identity. The multimodal text on Gary Seaman's leisure identity in the Special Edition consists of two photographs and a verbal text, set aside from the rest of the page by a low saturated yellow background that also creates cohesion between the three framed text on Gary Seaman's sport identity by presenting them as one unit. The visual construction of Gary Seaman's sports identity consists of two photographs. The first is of a group of stock cars in a track seemingly in a middle of a race, though they are neither occupied nor do they carry logos of any car brands. The cars are of high modality colors that register high on modulation, differentiation and saturation. The realization of these, together with the size of the photograph, attract the most visual attention and set the social practice of car racing as the most salient element in the text.



# 4 Take it easy!

Present Simple 2 – I/you/we/they • Leisure activities • Social expressions

**STARTER**

- What year is it? What month is it? What day is it today?
- Say the days of the week. Which days are the weekend in your country?

## WEEKDAYS AND WEEKENDS

Present Simple I/you/we/they



1 Read about Gary Seaman. Complete the text with the verbs in the box.

trains	works	doesn't have	lives	loves	racers (x2)	doesn't relax	is
--------	-------	--------------	-------	-------	-------------	---------------	----

### 'I work hard and I play hard, too!'

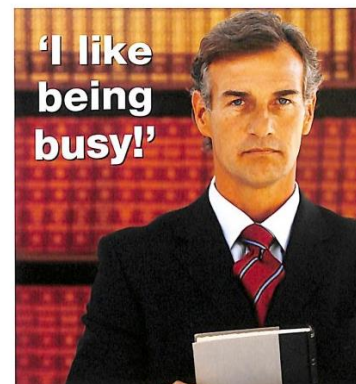
says Gary Seaman

Gary \_\_\_\_\_ 45 years old and \_\_\_\_\_ in Queenstown, New Zealand. He \_\_\_\_\_ hard as a lawyer in Queenstown from Monday to Friday, but he \_\_\_\_\_ at weekends. He \_\_\_\_\_ stock cars for the McKay Racing Team. On Saturdays he \_\_\_\_\_ with the team and works on his car, and on Sundays he \_\_\_\_\_ in the National Stock Car League. He \_\_\_\_\_ much free time, but he \_\_\_\_\_ his busy life.

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2 **T 4.1** Now read and listen to what Gary says about his weekdays and weekends.



I like my job as a lawyer because it's very interesting. And I \_\_\_\_\_ stock car racing too, because it's so exciting – they're very different things. My life is very busy, because it's non-stop, but I enjoy it!

On Tuesday and Wednesday evenings I \_\_\_\_\_ to the garage and work on my car – there's always a lot of repair work to do. And on Thursday evenings I \_\_\_\_\_ with my team at the race track. I like to keep fit, so three days a week I \_\_\_\_\_ at 5.30 and \_\_\_\_\_ to the gym before work.

On Friday evenings I just \_\_\_\_\_ at home because I'm very tired. I usually \_\_\_\_\_ a nice dinner for my wife, Sarah. We both \_\_\_\_\_ cooking. After dinner we often \_\_\_\_\_ TV.

On Saturdays I sometimes \_\_\_\_\_ my parents for lunch. They \_\_\_\_\_ in the centre of Queenstown, too. I never \_\_\_\_\_ on Saturday evenings, because I always \_\_\_\_\_ on Sundays and I get up very early. I \_\_\_\_\_ our team to win the National Stock Car League this year!

3 Complete the text with the correct form of the verbs in the box. Use your dictionary for new words.

train	visit	relax	love	like	get up	want	watch
go out	go (x2)	live	cook	race			

**T 4.1** Listen again and check. Read the text aloud.

4 **T 4.2** Read and listen. Complete Gary's answers. Practise the questions and answers.

Where do you work? \_\_\_\_\_ Queenstown.  
Do you like your work? Yes, I \_\_\_\_\_.  
Do you relax at weekends? No, I \_\_\_\_\_.  
Why don't you relax at weekends? \_\_\_\_\_ I race stock cars.

### Roleplay

5 Work in pairs. One of you is Gary Seaman. Ask and answer questions about Gary's life.

- Where ... live/work?
- Are ... married?
- What ... job?
- Why ... like it?
- Where ... go on Tuesday and Wednesday evenings?
- What ... do there?
- Why ... get up at 5.30 three days a week?
- ... like cooking?
- Who ... sometimes visit on Saturdays?
- Where ... your parents live?
- ... you go out on Saturday evenings? Why not?
- ... have a busy life?

### GRAMMAR SPOT

1 Complete the table for the Present Simple.

	Positive	Negative
I	work	don't work
You		
He/She		
It		
We		
They		

2 Complete the questions and answers.

Where \_\_\_\_\_ you work?  
Where \_\_\_\_\_ he work?  
\_\_\_\_\_ you work in Queenstown? Yes, I \_\_\_\_\_.  
\_\_\_\_\_ he work in Auckland? No, he \_\_\_\_\_.

3 Find the words in the text:

always usually often sometimes never

► Grammar Reference 4.1 and 4.2 p127

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Figure 8.2. "Take it easy," by Soars and Soars (2011). New Headway Plus, Special Edition, Elementary. Oxford: Oxford University Press, pp. 28-29

The second photograph is a close-up portrait of a helmet-wearing Formula One driver, who has only his eyes visible (the helmet makes it hard to judge if it is the image of the same person constructed in the second photograph). The Represented Participant in the second photograph is constructed looking outside the photograph in a moment of either anticipation before the race or relief after it. Although the realizations of the two photographs individualize Gary Seaman, they attain a high level of anonymity and genericism that, in turn, highlight in the overall representation the act and type of sport more than the sporting individual.

The accompanying verbal text promotes the discourse of ‘work hard -play hard’: -

Gary is 45 years old and lives in Queenstown, New Zealand. He works hard as a lawyer in Queenstown from Monday to Friday, but he doesn’t relax at weekends. He races stock cars for the McKay Racing Team. On Saturdays, he trains with the team and works on his car, and on Sundays he races in the National Stock Car League. He doesn’t have much free time, but he loves his busy life.

Table 8.5 shows that the text consists of twelve processes that construct the Represented Participant in five subject positions: a male subject, a middle-aged man, a New Zealander, a lawyer and a sportsman. The table indicates the dominance of the processes that position Gary Seaman as a Sportsman.

Table 8.5. Transitivity analysis of the verbal construction of Gary Seaman with mapping of subject positions constructed

Process	Type	Subject Position
1. I <u>work</u> hard	1. Behavioral	1. Lawyer
2. and I <u>play</u> hard, too!"	2. Behavioral	2. Sportsman
3. <u>says</u> Gary Seaman	(projected)	3. Male subject
4. Gary <u>is</u> 45 years old	3. Verbal	4. Middle-aged man
5. and <u>lives</u> in Queenstown, New Zealand.	4. Relational	5. New Zealander
6. He <u>works</u> hard as a lawyer in Queenstown from Monday to Friday,	5. Behavioral	6. Lawyer
7. but at weekends. He <u>stocks</u> cars for the McKay Racing Team.	6. Behavioral	7. Sportsman
8. On Saturdays he <u>trains</u> with the team	7. Material	8. Sportsman
9. and <u>works</u> on his car,	8. Behavioral	9. Sportsman
10. and on Sundays he <u>races</u> in the National Stock Car League.	9. Behavioral	10. Sportsman
11. He <u>does not have</u> much free time,	10. Behavioral	11. Sportsman and a lawyer
12. but he <u>loves</u> his busy life.	11. Relational	12. Sportsman and a lawyer
	12. Mental	

The multimodal text on the construction of Gary's work identity employs an Ideal-Real structure that positions the image in the more salient part of the text, foregrounding both its ideational metafunction and its Interactional Structure. The photograph of Gary Seaman is of a considerable size that shows a good upper half of his body. It has a Conceptual Analytical structure that constructs him both as an Actor of holding a folder or notebook and as a Reactor in a non-transactional Reaction of looking outside of the photograph's frame. The Possessive Attributes highlighted in the construction of Gary Seaman are: a stern look, formal suit and a notebook. Gary Seaman is positioned slightly to the New of the photograph. The Locative Circumstance consists of an indoor setting with bookshelves of large volumes, pronounced through a highly-saturated color palette that consists of yellow and red. Foregrounded, with a good size, the Locative Circumstance does not overshadow the construction of Gary Seaman as is the case of Bobbi Brown from the Middle Eastern Edition

I like my job as a lawyer because it's very interesting. And I like stock car racing too, because it's so exciting – they're very different things! My life is very busy, because it's non-stop, but I enjoy it! On Tuesday and Wednesday evenings I go to the garage and work on my car – there's always a lot of repair work to do. And on Thursday evenings I train with my team at the race track. I like to keep fit, so three days a week I get up at 5.30 and go to the gym before work. On Friday evenings I just relax at home because I'm very tired. I usually cook a nice dinner for my wife, Sarah. We both love cooking. After dinner we often watch TV. On Saturdays I sometimes visit my parents for lunch. They live in the center of Queenstown, too. I never go out on Saturday evenings, because I always race on Sundays and I get up very early. I want our team to win the National Stock Car League this year!

Table 8.6 Transitivity analysis of the verbal construction of Gary Seaman

Process	Type	Subject position
1. I <u>like</u> my job as a lawyer	1. Mental	1. Work - profession
2. because it's very interesting.	2. Existential (projected)	2. Work - profession
3. And I <u>like</u> stock car racing too,	3. Mental	3. Leisure - sport
4. because it's so exciting –	4. Existential (projected)	4. Leisure - sport
5. they're very different things!	5. Existential	5. Leisure - sport
6. My life <u>is</u> very busy,	6. Relational	6. Work /leisure
7. because it's non-stop,	7. Relational (projected)	7. Work /leisure
8. but I <u>enjoy</u> it!	8. Mental (projected)	8. Work /leisure
9. On Tuesday and Wednesday evenings I <u>go</u> to the garage	9. Behavioral	9. Leisure - sport
10. and <u>work</u> on my car –	10. Material	10. Leisure - sport
11. here's always a lot of repair work to do.	11. Existential	11. Leisure - sport
12. And on Thursday evenings I <u>train</u> with my team at the race track.	12. Behavioral	12. Leisure - sport - community
13. I <u>like</u> to	13. Mental	13. Leisure - sport
14. <u>keep</u> fit,	14. Behavioural (projected)	14. Leisure - sport
15. so three days a week I <u>get</u> up at 5.30	15. Behavioural	15. Leisure - sport
16. and <u>go</u> to the gym before work.	16. Behavioural	16. Leisure - domesticity
17. On Friday evenings I just <u>relax</u> at home	17. Behavioural	17. Leisure - domesticity
18. because I'm very tired.	18. Relational (projected)	18. Leisure - domesticity - family
19. I usually <u>cook</u> a nice dinner for my wife, Sarah.	19. Material	19. Leisure - domesticity -husband
20. We both <u>love</u> cooking.	20. Mental	20. Leisure - domesticity -husband
21. After dinner we often <u>watch</u> TV.	21. Behavioural	21. Leisure - domesticity -husband
22. On Saturdays I sometimes <u>visit</u> my parents for lunch.	22. Material	22. Leisure - domesticity -son
23. They <u>live</u> in the center of Queenstown, too.	23. Behavioural	23. Leisure - domesticity -son
24. I never <u>go</u> out on Saturday evenings,	24. Behavioural	24. Leisure - domesticity
25. because I always <u>race</u> on Sundays	25. Behavioural (projected)	25. Leisure - sport -
26. and I <u>get</u> up very early.	26. Behavioural	26. Leisure - sport -
27. I <u>want</u> our team	27. Mental	27. Leisure - sport - community
28. to <u>win</u> the National Stock Car League this year!	28. Behavioural (projected)	28. Leisure - sport

The verbal text consists of twenty-eight clauses, constructing Gary Seaman in four subject positions: a lawyer (two processes), a stock-car racer (twelve processes), a husband (three processes) and a son (two processes). The processes that construct him as a lawyer are low in number, just as they are in the other passage. This confirms that the greater part of Gary Seaman's work identity is constructed through the visual image. Overall, the verbal text is similar to its counterpart in the Global Edition in the way it constructs work as a reference point around which sport activities take place. However, the comparison reveals a significant gendered difference between the construction of work identity in the Global Edition and that in the Special Edition, around the legitimization of work. In the case of the female family lawyer in the Global Edition, legitimization for work is constructed as a characteristic of her innate inclination towards helping others, whereas in the case of the male Represented Participant, the legitimization of work is grounded in the work itself as being attractive.

### 8.2.2. Interpretation

#### 8.2.2.1. *Profession as a gendered site: Legal profession*

In the Global Edition, the multimodal representation of Ceri's work identity individualizes her and constructs her with power and authority while also presenting her as inspirational in her relation to the viewer. As the analysis has shown, these meanings are all encoded in the selected values of visual and verbal structures. The Conceptual Symbolic Structure of Ceri in the Global Edition, the nuanced Locative Circumstance, together with the Symbolic Attribute of clothes (formal suit) and the configurations of the Interactional Structure and the positioning of the photograph in the Ideal zone of the layout all contribute to constructing Ceri as powerful and successful in relation to what she is represented doing. Additionally, the analyses of layout, along with the photograph's Representational and Interactional Structures all support the fact that Ceri's work identity is conceived as being aspirational to the viewer. The Representational Structure selected for the visual representation of her work identity (Conceptual Analytical) emphasizes less the ideational metafunction of the photograph and stresses instead its Interactional purpose, that is, the message is set to impact on the viewer. This impact in educational artifacts, like the ones under

analysis, is generally around setting ideals with which the students can identify (Kress & Van Leeuwen, 2006: 89).

By contrast, the multimodal construction of Ceri's work identity in the Global Edition has undergone drastic changes in the localization for the regional level in the Middle Eastern Edition, and another in that for the local level in the Special Edition. These changes put femininity into rather different relations with the occupations of the Represented Participants. Starting with the Middle Eastern Edition, the localization process removed both the Represented Participant and the profession of law practice, and supplanted them with Bobbi Brown, a different Represented Participant (though still a Caucasian female), and a different profession—TV presenting. The discourse of 'work hard - play hard' from the Global Edition is replaced by a discourse of more sedate contentment in the Middle Eastern Edition through its balance between a part-time yet successful occupation, and a dutiful motherhood.

An overall evaluation of the multimodal construction of Bobbi Brown's work identity shows that the representational modes in the Middle Eastern Edition are realized in a way that subtly background the position of the female Represented Participant. For instance, the analyses of Circumstance and that of color in the photograph point to an effort to construct a naturalistic depiction through nuanced realization. The photograph features three types of Circumstance: Circumstance of Means, Circumstance of Accompaniment and Locative Circumstance, which is not a very common finding in the analyzed corpus. Likewise, the nuanced realization of the mode of color captures an attempt at a naturalistic construction of reality in the photograph (Kress & Van Leeuwen, 2002: 357). This can be seen in the color palette selected for the construction of the background of the studio, which consists of a highly differentiated and modulated scheme that constructs different shades and tints of red, yellow and blue. Indeed, the abundance of detail in naturalistic images can be looked at as containing a multitude of embedded 'Analytical' processes that is parallel to prepositional phrases and subordinate clauses in fulfilling the function of adding detail at a secondary or even more deeply embedded level (Kress & Van Leeuwen, 1996: 50). I conclude therefore that the abundance of naturalistic details, with its

embedded Analytical processes in the photograph of Bobbi working directs the visual attention away from Bobbi Brown to other elements in the visual composition.

Indeed, the realizations of both color and Circumstance in the photograph, apart from being nuanced, play an ancillary but subtly significant role in diffusing the visual attention across the photograph: constructing salience to elements and participants other than Bobbi Brown; and ultimately contributing to the minimization of the salience assigned to Bobbi Brown in the overall visual construction of her work identity. For instance, color, again, plays down the salience of Bobbi Brown in the selection of her dress color through the parameter of saturation. Bobbi is dressed in black suit while the verbally anonymized guest on the show is dressed in a high-modality yellow. The color black is a highly de-saturated color, whereas yellow (with which the guest is constructed) is a highly saturated color, a contrast that favors the guest over Bobbi Brown in the setting salience. Similarly, Circumstance, with all its types, play the subtle role of setting salience in the image and directing visual attention to different visual elements other than Bobbi Brown. An example is the realization of the Circumstance of Means (the camera), which forms in the photograph a sharp vector that ends at the guest of the show, thus directing the visual attention to him instead of Bobbi Brown. Another example is the realization of the Circumstance of Accompaniment of the round table that braces the lower part of Bobbi's body, thus obstructing a full view of her, which is deemed partial compared that of her show guest.

In social semiotic multimodality, design, defined as “the organization of what is to be articulated into a blueprint for production” (Kress & Van Leeuwen, 2001: 50), is recognized as an integral domain in which meaning is made. At the heart of the design process is an act of selection— “selection of discourses and selection of modes through which content-in-discourse will be realized” (ibid: 64). The role of selection can be seen in this photograph on multiple levels: the realization of the Representational Structure, the realization of the Circumstance and that of color. An overall evaluation of the realization of these visual modes confirms the effort to backgrounding Bobbi Brown in the construction of her work subjectivity.



The ultimate effect of this backgrounding, evidenced on the realization of more than a mode, is ideological foregrounding of the representation of work over the representation of the worker. Backgrounding Bobbi in the construction of her work identity contributes to the reduction of the aspirational discourse with which Ceri's work identity is constructed in the Global Edition; this is also evidenced in the configurations of the Interactional Structure of Bobbi's photograph.

The construction of the work identity of the main Represented Participant in the Special Edition, which was relegated in the Middle Eastern Edition to maternal subjectivity, retains the aspirational construction of work from the Global Edition but associates it with a male Represented Participant. As we have seen in the analysis, the verbal construction of Gary is sanitized; it glorifies his busy schedule and constant pursuit of work and leisure: "*he does not have much free time but he loves his busy life.*" Visually, the celebratory discourse in the representation of Gary is seen in the optimal positioning of his visual construction in the layout, the size of the photographs and the use of high-modality color pallet. In general terms, the celebratory discourse that mediates the construction of the main participant in any representation, evidenced in the configured values of the different modes, can be interpreted in educational contexts as an effort to set ideals (Kress & Van Leeuwen, 1996). This includes, I argue, setting the ideal version of gender subjectivity. In this light, here I also propose that the celebratory realization of the male Represented Participant contributes to setting the ideal of masculinity in the Special Edition, as much as the celebratory realization of the female Represented Participant contributes to setting the ideal of femininity in the Global Edition.

#### 8.2.2.2. *Domesticity*

Domesticity is an aspect of gendered identity that is backgrounded in the representation of Ceri in the Global Edition but is brought to the fore in the representation of Bobbi Brown due to the localization for the Middle Eastern Edition. However, domesticity is ignored altogether in the representation of the male Represented Participant (Gary Seaman) in the Special Edition.

Ceri from the Global Edition is constructed as happily single, a status that is constructed both visually and verbally. Two of the three photograph set used to constitute her identity as an individual, singular identity in the context of her achievements both as a lawyer (profession) and as a rugby-player (sport). Her family relations are constructed only verbally. Indeed, the only family relations manifested for Ceri are those with her sister and her sister's boyfriend.

Comparing the construction of Bobbi Brown from the Middle Eastern Edition with that of Ceri from the Global Edition indicates a gendered exclusion of femininity from singlehood and alternative forms of communal identity to that of family. Indeed, the space allocated to domesticity in the identity construction of Bobbi Brown is not comparable to any other subject positions she is associated with. In fact, the construction of domesticity is rather overworked in Bobbi's identity construction. Female domesticity is visually constructed through the Locative Circumstance, the Circumstance of Accompaniment and the Representational Structure of the photograph; and verbally by devoting more than half of the processes in the verbal text to its construction. Moreover, it is ideologically foregrounded in the overall multimodal text that spreads over the title page: by means of the layout and by means of color, which relegates the ideological salience of Bobbi's work identity to that of her maternal subjectivity in the overall spatial positioning. Moreover, domesticity is used as a source for visually constructing Bobbi's communal identity, where small children are selected in place of team mates as in Ceri's case. Selecting children for the construction of the communal identity of Bobbi Brown builds a version of femininity that is principally reliant on the feminine reproductive role.

The foregrounded representation of domesticity sharply contrasts with the construction of the work aspect of her identity. Although a career woman, work is reduced in salience in the overall constitution of Bobbi Brown's identity. Apart from reducing work to a part-time occupation, domesticity and work do not receive the same emphasis in the overall structuring of the multimodal texts on Bobbi Brown. Within the representation of her work aspect of identity, the multimodal and verbal analysis performed earlier have indicated that the representation of *work* is foregrounded but Bobbi the worker is visually and verbally backgrounded. The

discourse of successful singlehood is retained in the Special Edition but is associated with a male gender in the construction of Gary Seaman.

### 8.2.2.3. *Sport as a gendered site*

In the overall semiotic representation of Ceri from the Global Edition, leisure and sport are set to contrast (and supposedly balance out) work. However, these two aspects (work and sport) do not receive the same weight in the overall multimodal construction of her identity. Leisure and sport are set to receive more prominence. The foregrounding of leisure and sport in Ceri's overall identity construction is evident in the configurations of the visual modes such as layout resources. For instance, while the first page of the title-page spread is exclusively devoted to the construction of play in Ceri's life, her work identity is assigned only one column of the second page.

Sport in the Ceri's construction assumes the sense of competition, commitment and professionalism, and complies little with the meaning of a break or relaxation. The selection of rugby as a sport for the construction of Ceri's leisure identity is not without significance. Rugby is very much the national sport of Wales within the UK, thereby symbolically reinforcing the representation of her identity as a Welsh woman. Moreover, it is largely considered a violent sport, one that has a subculture of 'hardness' or physical prowess, and the ability to physically or violently overcome opponents (Gill, 2007). The selection of a woman rugby-player as a successful and aspirational Represented Participant invokes a specific version of femininity that challenges "passive, stereotypical feminine roles and activities of time-passing." Gill (2007) in her ethnographic study of an English and Scottish rugby team concludes that integrating in rugby and signing up to its violence and aggression is an act of asserting one's presence and redefining one's femininity.

The analysis of the Interactional Structure performed earlier has pointed to constructing the Represented Participant as having greater symbolic power than the viewer, a design that is more compatible with the norm in identity construction in magazine advertisement than in school textbooks:

In many of the illustrations of school textbooks we look down rather steeply on people-workers in the hall; children in a school yard. In such books the social world lies at the feet of the viewer, so to speak: knowledge is power. The models in magazine advertisements and features, and newsworthy people and celebrities in magazine articles, on the other hand, generally look down on the viewer: these models are depicted as exercising symbolic power over us. (Kress & Van Leeuwen, 1996: 140)

The localization for the Middle Eastern market removed the representation of Ceri, the sportswoman and replaced her with Bobbi Brown, a full-time mother and a part-time news anchor. It also removed sport both as a leisure activity and as an item to be balanced with work in the lifestyle of the main Represented participant. On a different degree of localization, sport is retained in the Special Edition, together with meaning of hardness, professionalism and competition, but for a different gender, a male Represented Participant, Gary Seaman.

### **8.3. FOCAL CASE TWO**

#### **8.3.1. Description: Multimodal and verbal analyses**

The second focal case that in this chapter (Figure 8.4) is taken from Unit 7, Elementary level. The analysis here will focus on Shirley as an adult, her work identity as a child star has been analyzed in Chapter Six.

The layout analysis confirms that the double-spread of the title page has a layout structure of its own notwithstanding the individual layout structures of each page. The title page employs a contrastive horizontal polarization of Given-New, linked by a cinematic photograph of Shirley as a child star. It also employs a vertical polarization, where the value of Real is always the cinematic strip featuring Shirley the child star, and the Ideal is multimodal text on Shirley's adult career.



# 7

## Then and now

Past Simple 1 – regular verbs • Irregular verbs • Words that go together • What's the date?

### STARTER

When were your grandparents and great-grandparents born? Where were they born? Do you know all their names? What were their jobs? If you know, tell the class.

### WHEN I WAS YOUNG

Past Simple – regular verbs

- 1 Look at the photos. Do you know anything about the film star Shirley Temple?
- 2 **T 7.1** Read and listen to Shirley Temple Black's life now. Complete text **A** with the verbs you hear.
- 3 **T 7.2** Read and listen to text **B** about Shirley's life a long time ago.

#### GRAMMAR SPOT

- 1 Find examples of the past of *is* and *can* in text **B**.
- 2 Complete the sentences with *work* in the correct form.  
Now she \_\_\_\_\_ at Stanford University.  
When she was a child she \_\_\_\_\_ in films.
- 3 Find the Past Simple of *start*, *dance*, *like*, and *retire* in text **B**. How do we form the Past Simple of regular verbs?

▶▶ Grammar Reference 7.1 p142

## A Shirley Temple BLACK

Shirley Temple Black \_\_\_\_\_ a retired politician. She \_\_\_\_\_ with her husband in California. She \_\_\_\_\_ cooking and playing with her grandchildren. Also, she sometimes \_\_\_\_\_ at Stanford University for the Institute of International Studies. She \_\_\_\_\_ there every month and \_\_\_\_\_ foreign ministers. They \_\_\_\_\_ world problems.

### B THE CHILD STAR

When she was very young, Shirley was a famous movie star. She started in films when she was only three years old! She could act, she was a good singer and she also danced well. She liked acting very much, and worked in over 50 films. But when she was 20, she retired from the cinema.

### C WHY DID SHE STOP ACTING?

From the age of three Shirley \_\_\_\_\_ very hard for 20th Century Fox.

'I \_\_\_\_\_ in three or four movies every year. Fortunately I \_\_\_\_\_ acting!' And the public \_\_\_\_\_ her and her films. The films \_\_\_\_\_ over \$35 million.

She says, 'I didn't go to school. I \_\_\_\_\_ at the studio and my mother \_\_\_\_\_ after me there.'

So why did she stop acting? When she was 12, she finally \_\_\_\_\_ school. She was a good student and she \_\_\_\_\_ to go to university. She was still a good actor, but her films weren't so popular, because she wasn't a little girl any more. She \_\_\_\_\_ to change her career. It was a big change – from actor to politician. She says, 'I was a politician for 35 years, but people only remember my movies!'

- 4 **T 7.3** What is the past form of these verbs? Listen and practise saying them.

like look work earn love  
study act decide want start

- 5 **T 7.4** Read and listen to text **C**. Complete the text, using the Past Simple form of the verbs in exercise 4.

#### GRAMMAR SPOT

- 1 Find a question with *did* and a negative with *didn't* in text **C**.
- 2 Look at these questions.  
Where **does** she work now?  
Where **did** she work in 1950?  
*Did* is the past of *do* and *does*. We use *did* to form a question in the Past Simple.
- 3 We use *didn't* (= *did not*) to form the negative. She **didn't** go to school.

▶▶ Grammar Reference 7.2 p142

- 6 Complete the questions about Shirley.

- 1 When **did** she **start** in films?  
When she was only three years old.
- 2 How many films \_\_\_\_\_ she \_\_\_\_\_ in?  
Over 50.
- 3 Who \_\_\_\_\_ she \_\_\_\_\_ for?  
20th Century Fox Film Studios.
- 4 How much money \_\_\_\_\_ her films \_\_\_\_\_?  
Over \$35 million.
- 5 Where \_\_\_\_\_ she \_\_\_\_\_?  
At the film studio. She **didn't** go to school.
- 6 When \_\_\_\_\_ she \_\_\_\_\_ school?  
When she was 12.
- 7 What \_\_\_\_\_ she \_\_\_\_\_ to do?  
Go to university.
- 8 Why \_\_\_\_\_ she \_\_\_\_\_ acting?  
Because her movies weren't so popular any more.

- T 7.5** Listen and check. Practise the questions and answers with a partner.

Figure 8.4. "Then and now," by Soars and Soars (2003). New Headway, Global Edition, Elementary. Oxford: Oxford University Press. pp. 52-53.

The layout of the first page of the double-spread arranges two constructions of the concept of stardom across an aspirational structure realized in a vertical polarization of Ideal-Real. The representation of successful adult Shirley is placed at the favorable end of the Ideal-Real structure, in an ideological salience that is further bolstered by layout cues such as large-sized star shapes. On the other hand, the representation of successful young Shirley is placed at the less favorable end of the aspirational structure and relegated in salience by layout cues (e.g., smaller star shapes).

Two photographs are used to construct Shirley's work as an adult: one in monochrome colors, and the other in full color. Each of the two photographs is positioned in a separate page: the photograph of Shirley as a retired politician is placed on the left-side page while the photograph of Shirley as a young politician assuming office is placed on the right-hand page. The photograph on the left construes Shirley in a more recent position as a retired politician and university lecturer. The analysis of the Representational Structure of the photograph indicates that Shirley is constructed with three Narrative Actions. The first is an Action process of waving her hand to an unseen audience; the second is a Reaction of looking at them. The two narrative processes Shirley is constructed as performing serves as a Phenomenon in another Reaction process where a backgrounded male Represented Participant is represented looking at Shirley from a distance. The second photograph has a Narrative Action where Shirley Black and an anonymized male Represented Participant are constructed as Actors in the social practice of being sworn in as part of taking a political post. The photograph is positioned in the New of the double-spread of the title page. The photograph of Shirley Temple Black as a politician is placed at the Centre of the multimodal text, simultaneously making the New of it, and contrasting thus with the photograph of Shirley Temple Black as a child star (positioned as Given).

The analysis of the Interactional Structure of the photograph shows that the two Represented Participants are constructed with oblique, slightly high Angle, absent Gaze and close, intimate Shot. In the oblique Angle of the photograph, Shirley is positioned closer to the viewer, foregrounded, given relatively larger space in the shot.

Table 8.7 summarizes the transitivity analysis of the verbal construction of Shirley as a “*retired politician*.” The verbal text is rendered as:

Shirley Temple Black is a retired politician. She lives with her husband in California. She likes cooking and playing with her grandchildren. Also, she sometimes works at Stanford University for the Institute of International Studies. She goes there every month and meets foreign ministers. They discuss world problems.

The table below maps the four different types of processes that constitute Shirley’s experience (one relational, three behavioral, one mental and one verbal) against the subject positions they constitute:

Table 8.7. Transitivity analysis for the verbal construction of Shirley Temple Black

Process	Type	Subject Position
1. Shirley Temple Black <u>is</u> a retired politician.	1. Relational	1. Retired politician
2. She <u>lives</u> with her husband in California.	2. Behavioral	2. Wife
3. She <u>likes</u> cooking and playing with her grandchildren.	3. Mental	3. Grandmother
4. she sometimes <u>works</u> at Stanford University for the Institute of International Studies.	4. Behavioral	4. University lecturer
5. She <u>goes</u> there every month	5. Behavioral	5. University Lecturer
6. and <u>meets</u> foreign ministers.	6. Behavioral	6. University lecturer/ retired politician
7. They <u>discuss</u> world problems.	7. Verbal	7. University lecturer/ retired politician

Most of the activities with which Shirley are constructed are carried out in the public domain. They are constituted through material, behavioral and verbal processes such as “*works*,” “*goes*,” “*meets with*” and “*discuss*.” The verbal text identifies the type of public space Shirley is constructed accessing and operating in as that of the realm of power. For instance, the verbal text specifies “*the institute of international studies*” in the elite American university “*Stanford University*” as the Locative Circumstance for the behavioral processes of “*works*” and “*meets*.” The verbal process “*discuss*” entails an advanced level of engagement Shirley is constructed with in the public sphere. Other interlocutors participating in the event “*discuss*” are a highly influential circle of international participants in powerful political posts.

On the other hand, in the construction of Shirley's private domestic life, the process "like" is central: *She likes cooking and playing with her grandchildren.* Domestic chores i.e., "cooking" and care duties, e.g., "playing with", are backgrounded through nominalization, and Shirley's relation is constructed through a mental process "like" that highlights her agency in carrying out these domestic activities. Caring and feeding the family are two characteristics of the traditional female role. Shirley's agency in her engagement with traditional female roles is carefully crafted through selecting the mental process "like." Consequently, caring for and feeding the family are constructed as objects of evaluation and decision, which Shirley decides to do when she wants because she likes doing them, not as daily obligations that could have been expressed through behavioral and material processes.

#### ***8.3.1.1. Mattie Smith***

The act of localization for the Middle Eastern Edition does not involve a successful female girl story from the local context. It has altogether done away with the successful girl discourse, and introduced a new type of woman, still from the American context. The multimodal construction of Mattie in the present time (Figure 8.5) consists of a photograph, a verbal text. Aspects related to her construction as a child in the overall multimodal text have already been covered in Chapter Six.





# 7 Then and now

Past Simple 1 – regular verbs • Irregular verbs • Words that go together • Special occasions

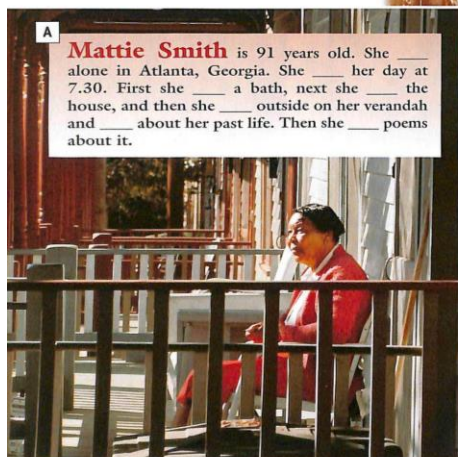
## STARTER

When were your grandparents and great-grandparents born? Where were they born? What were their jobs? If you know, tell the class.

## WHEN I WAS YOUNG

Past Simple – regular verbs

1 **T 7.1** Read and listen to Mattie Smith's life now. Complete text A with the verbs you hear.



**A** **Mattie Smith** is 91 years old. She \_\_\_\_ alone in Atlanta, Georgia. She \_\_\_\_ her day at 7.30. First she \_\_\_\_ a bath, next she \_\_\_\_ the house, and then she \_\_\_\_ outside on her verandah and \_\_\_\_ about her past life. Then she \_\_\_\_ poems about it.

2 **T 7.2** Read and listen to text B about Mattie's life a long time ago.

**B** Mattie was never at school. She lived with her mother and four sisters. She started work when she was eight. She worked in the cotton fields from 6.00 in the morning to 10.00 at night. She couldn't read or write but she could think, and she created poems in her head.



### GRAMMAR SPOT

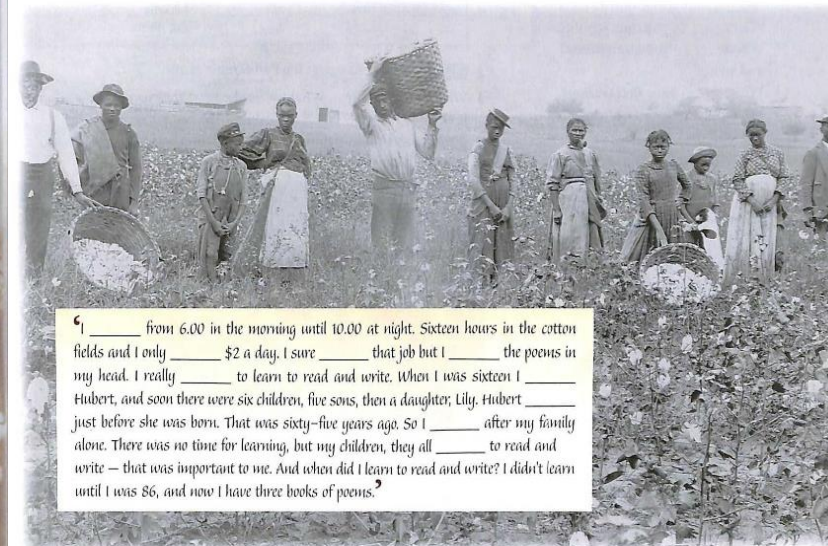
- Find examples of the past of *is* and *can* in text B.
- Complete the sentence with *live* in the correct form.  
Now she \_\_\_\_ alone, but when she was a child she \_\_\_\_ with her mother and sisters.
- Find the Past Simple of *start*, *work*, and *create* in text B. How do we form the Past Simple of regular verbs?

▶▶ Grammar Reference 7.1 p129

3 **T 7.3** What is the past form of these verbs? Listen and practise saying them.

look work love learn earn marry die hate want

4 **T 7.4** Read and listen to Mattie talking about her past life. Complete the text, using the Past Simple form of the verbs in exercise 3.



**C** I \_\_\_\_ from 6.00 in the morning until 10.00 at night. Sixteen hours in the cotton fields and I only \_\_\_\_ \$2 a day. I sure \_\_\_\_ that job but I \_\_\_\_ the poems in my head. I really \_\_\_\_ to learn to read and write. When I was sixteen I \_\_\_\_ Hubert, and soon there were six children, five sons, then a daughter, Lily. Hubert \_\_\_\_ just before she was born. That was sixty-five years ago. So I \_\_\_\_ after my family alone. There was no time for learning, but my children, they all \_\_\_\_ to read and write – that was important to me. And when did I learn to read and write? I didn't learn until I was 86, and now I have three books of poems.

### GRAMMAR SPOT

- Find a question and a negative in the last part of the text about Mattie.  
Where **does** she live now?  
Where **did** she live in 1950?  
*Did* is the past of *do* and *does*. We use *did* to form a question in the Past Simple.
- We use *didn't* (= *did not*) to form the negative.  
She **didn't** learn to read until she was 86.

▶▶ Grammar Reference 7.2 p129

5 Complete the questions about Mattie.

- |  |                                    |
|--|------------------------------------|
| 1 When <u>did</u> she <u>start</u> work? | When she was eight years old.      |
| 2 Where ____ she ____?                   | In the cotton fields.              |
| 3 Who ____ she ____ with?                | Her mother and sisters.            |
| 4 How many hours ____ she ____?          | Sixteen hours a day.               |
| 5 How much ____ she ____?                | \$2 a day.                         |
| 6 Who ____ she ____?                     | Hubert.                            |
| 7 When ____ Hubert ____?                 | Sixty-five years ago.              |
| 8 When ____ she ____ to read?            | She didn't learn until she was 86. |

**T 7.5** Listen and check. Practise the questions and answers with a partner.

Figure 8.5. "Then and now," by Soars and Soars (2006). New Headway Plus, Middle Eastern Edition, Elementary. Oxford: Oxford University Press. pp. 52-53

The analysis of the Representational Structure of adult Mattie's photograph shows that Mattie has less of a narrative structure than her counterpart in the Global Edition. The absence of narrative structure in the visual representation of adult Mattie suggests that the photograph has a Conceptual Analytical structure, where Mattie is constructed as a Reactor in a Reactionary process (i.e., only engaged in a process of looking). In the photograph, Mattie sits idly at the patio of her home, looking outside the photograph frame. The absence of a Narrative Action negatively affects the construction of her agency.

The analysis of the Circumstance highlights the role of Circumstance of Means i.e., the stair rail in the overall multimodal representation of adult Mattie. The stair rail fences Mattie's body by up to her shoulder, creating a visual effect in the photograph similar to that of the bars. It fixes the boundary for Mattie between her home and the world, the private domain and the public, enclosing her within the former and separating her from the latter. On the other hand, it emphasizes Mattie's vulnerability to external factors, overriding her agency to incur change, which ultimately bolsters the meaning of passivity in her identity construction.

The analysis of the Interactional Structure of the photograph shows that Mattie is constructed with an absent Gaze to the viewer, inviting indirect contact with them, offering the viewer the opportunity to scrutinize her disposition. She is also constructed with a medium Shot that puts her at a social distance from the viewer. This medium Shot reinforces a sense of exclusion and impersonality in Mattie's relationship with the viewer. Mattie is also constructed with an extremely oblique Angle that detaches her from the viewer, and an eye-level Angle that puts her on equal footing with the viewer.

The act of localization involved in constructing Shirley from the Global Edition with a different set of verbs than those used in the construction of Mattie from the Middle Eastern and Special Editions:

Mattie Smith is 91 years old. She lives alone in Atlanta, Georgia. She starts her day at 7.30. First she has a bath, next she cleans the house, and then she

sits outside on her verandah and thinks about her past life. Then she writes poems about it.

Moreover, a transitivity analysis of the activities associated with each participant confirms some variation as well. Table 8.8 compares the transitivity patterns in adult Mattie’s and adult Shirley respective verbal constructions.

Table 8.8. Transitivity analysis of the verbal text on Mattie Smith

Shirley		Mattie	
Activity	Process	Activity	Process
1. Shirley Temple Black <u>is</u> a retired politician.	1. Relational	1. Mattie Smith <u>is</u> 91 years old.	1. Relational
2. She <u>lives</u> with her husband in California.	2. Behavioral	2. She <u>lives</u> alone in Atlanta, Georgia.	2. Behavioral
3. She <u>likes</u> cooking and playing with her grandchildren.	3. Mental	3. She <u>starts</u> her day at 7.30.	3. Behavioral
4. Also, she sometimes <u>works</u> at Stanford University for the Institute of International Studies.	4. Behavioral	4. First she <u>has</u> a bath,	4. Behavioral
5. She <u>goes</u> there every month	5. Behavioral	5. next she <u>cleans</u> the house,	5. Material
6. and <u>meets</u> foreign ministers.	6. Behavioral	6. and then she <u>sits</u> outside on her verandah	6. Behavioral
7. They <u>discuss</u> world problems.	7. Verbal	7. and <u>thinks</u> about her past life.	7. Mental
		8. Then she <u>writes</u> poems about it.	8. Behavioral

Mattie from the Middle Eastern and the Special Editions is constructed with one relational process, five behavioral processes, one material and one mental process. The verbal text, especially the behavioral and the material processes, center Mattie’s daily routine on domestic chores such as “*has a bath*” “*cleans*” “*sits*” “*writes*.” Remarkably, all these activities are bound to the home and do not extend to the public sphere. The processes with which Mattie are constructed (“*starts her day*,” “*has a bath*,” “*cleans*,” “*sits*,” “*thinks about*,” “*writes*”) are all confined to the private space of her house, a state that drastically differs from the processes with which Shirley Black are constructed (“*works*,” “*goes*,” “*meets*” and “*discusses*”), which are in the public sphere with international outreach. The only mental process in Mattie’s

construction, “*think*,” is restricted to the past, as are the poems she writes while sitting to carry out both. Verbal self-expression is not available to Mattie. An alternative way of self-expression is constructed through the material process of writing poems, although for unknown audience.

Compared to the agency constructed in carrying out domestic work through mental engagement with which Shirley Black is constituted, similar agency towards house chores is not represented in Mattie’s case. Mattie does not have the luxury to think about and express her feelings towards domestic chores, she just does them. This is evident in constructing her relation towards house chores through a material process instead (i.e., “*cleans the house*”). The relation to domestic chores expressed through the processes in each participant’s case can be taken as an indicator of class as a success marker in the overall text’s construction of success. Mrs. Black’s early education has helped her build a more secure future. Her success is constructed in material and class terms, and both projected in the distance to care work. This distance is remarkably larger than Mattie’s relation to care work. Mrs. Black, as a successful woman who worked her way up to a wealthier professional class, can pick and choose domestic care work, opting in her case for emotional and community work rather than the work of daily maintenance (Daniels, 1988 quoted in DeVault, 1994: 2). Mattie, on the other end, is still involved in the low-status unpaid work of caring, an activity that structure women’s subordinate position in society (ibid, p. 2).

#### ***8.3.1.2. Localization II***

The act of localization for the Special Edition preferred the representation of Mattie over Shirley and adopted it almost as it is. The only change incurred by this level of localization is related to the visual perception of Mattie: the adult Mattie appears in the Special Edition wearing a hat (Figure 8. 6).



# 7

## Then and now

Past Simple 1 – regular verbs • Irregular verbs • Words that go together • Special occasions

**STARTER** When were your grandparents and great-grandparents born? Where were they born? What were their jobs? If you know, tell the class.

**WHEN I WAS YOUNG**  
Past Simple – regular verbs

**1 T 7.1** Read and listen to Mattie Smith's life now. Complete text A with the verbs you hear.

**A** **Mattie Smith** is 91 years old. She \_\_\_\_\_ alone in Atlanta, Georgia. She \_\_\_\_\_ her day at 7.30. First she \_\_\_\_\_ a bath, next she \_\_\_\_\_ the house, and then she \_\_\_\_\_ outside on her verandah and \_\_\_\_\_ about her past life. Then she \_\_\_\_\_ poems about it.

**B** Mattie was never at school. She lived with her mother and four sisters. She started work when she was eight. She worked in the cotton fields from 6.00 in the morning to 10.00 at night. She couldn't read or write but she could think, and she created poems in her head.

**3 T 7.3** What is the past form of these verbs? Listen and practise saying them.

look   work   love   learn   earn   marry   die   hate   want

**4 T 7.4** Read and listen to Mattie talking about her past life. Complete the text, using the Past Simple form of the verbs in exercise 3.

'I \_\_\_\_\_ from 6.00 in the morning until 10.00 at night. Sixteen hours in the cotton fields and I only \_\_\_\_\_ \$2 a day. I sure \_\_\_\_\_ that job but I \_\_\_\_\_ the poems in my head. I really \_\_\_\_\_ to learn to read and write. When I was sixteen I \_\_\_\_\_ Hubert, and soon there were six children, five sons, then a daughter, Lily. Hubert \_\_\_\_\_ just before she was born. That was sixty-five years ago. So I \_\_\_\_\_ after my family alone. There was no time for learning, but my children, they all \_\_\_\_\_ to read and write – that was important to me. And when did I learn to read and write? I didn't learn until I was 86, and now I have three books of poems.'

**2 T 7.2** Read and listen to text B about Mattie's life a long time ago.

**GRAMMAR SPOT**

- 1 Find examples of the past of *is* and *can* in text B.
- 2 Complete the sentence with *live* in the correct form.  
Now she \_\_\_\_\_ alone, but when she was a child she \_\_\_\_\_ with her mother and sisters.
- 3 Find the Past Simple of *start*, *work*, and *create* in text B. How do we form the Past Simple of regular verbs?

▶▶ Grammar Reference 7.1 p129

**5** Complete the questions about Mattie.

1 When <u>did</u> she <u>start</u> work?	When she was eight years old.
2 Where _____ she _____?	In the cotton fields.
3 Who _____ she _____ with?	Her mother and sisters.
4 How many hours _____ she _____?	Sixteen hours a day.
5 How much _____ she _____?	\$2 a day.
6 Who _____ she _____?	Hubert.
7 When _____ Hubert _____?	Sixty-five years ago.
8 When _____ she _____ to read?	She didn't learn until she was 86.

**T 7.5** Listen and check. Practise the questions and answers with a partner.

▶▶ Grammar Reference 7.1 p129

Figure 8.6. "Then and now," by Soars and Soars (2011). New Headway Plus, Special Edition, Elementary. Oxford: Oxford University Press. pp. 52-53

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The positioning of the Interactive Participant can be detected from the use of posed images in an Analytical manner in these textbooks. In Social Semiotic Multimodality this selection is carried out with a view to “identifying a carrier and to allowing Interactive Participants to scrutinize this Carrier’s Possessive Attributes” (Kress & Van Leeuwen, 1996: 90). This interactional schema as realized in the photograph is not without purpose—in these textbooks, it is used with a view of making students emotionally identify with the Represented Participant (ibid.). Verbally, it can be seen in the type of exercises that guide the interaction of the reader with the piece. In the localized editions as well as the Global Edition, students are asked to relate to the represented narratives by talking about their grandparents. This in addition to linguistic and close comprehension questions on the details of the lives of the represented personas.

### 8.3.2. Interpretation

#### 8.3.2.1. *Profession as a gendered site: Political Profession*

The analysis above has shown that the process of localization meant, from one aspect, the gendered exclusion of women from political professions by removing their representations and introducing different female personas with different subject positions that are entangled in different discourses. The analysis of Shirley Temple Black has shown that although Shirley is represented as successful both as a child star and a former ambassador, the analysis of the layout and layout cues points to an effort to contrast two constructions of the concept of stardom, privileging the form of stardom Shirley achieves later in life over the one she achieves, while little, as a child star. This is done through arranging the two constructions of the concept of stardom across an aspirational structure realized in a vertical polarization of Ideal-Real. The concept of stardom as associated with holding a political office and engaging with higher education is placed in the favorable end of the Ideal-Real structure, assigning it with ideological salience, a positioning that is further bolstered by layout cues such as large-sized star shapes. On the other hand, the concept of stardom as associated with success and fame in show-business is placed at the less favorable end of the

aspirational structure and relegated in salience though layout cues (e.g., smaller star shapes).

Success as a value emphasized in the content of global ELT textbooks, especially in the description of the affluent, middle-class, global citizens who populate these textbooks, has been identified in the literature and linked to neoliberal ideology, which is believed to dominate the discourse of the contemporary global ELT textbook (Block, 2010). The narrative of Shirley Temple Black as represented in the Global Edition can be seen as an example of the dominance of this discourse and its effect on representing the notion of “child-star”, albeit positively with a better alternative. It could be concluded that Shirley Temple Black when represented as successful both as a child and a mature adult, thus invokes the ‘successful girl’ narrative, which is acquiring greater currency in contemporary Anglo-American culture (Benjamin, 2003).

As we have seen earlier, localization for the Middle Eastern Edition and the Special Edition has replaced the world-known celebrity Shirley Black in the Global Edition with an obscure, fictional, black female American poet, Mattie Smith. In so doing, it has stripped the construction of Mattie Smith from the aspirations and success with which Shirley are associated in the Global Edition. This is evident from how localization in the Middle Eastern Edition does not involve a successful local female girl story who achieves widely in the public arena. It has altogether done away with the successful girl discourse, and introduced a new type of woman, still from the American context. This alternative women’s activities are all bound within the confines of her home. Other than engaging in daily routines of waking up and cleaning the house, Mattie’s central daily activity is to “sit,” “*think about the past*” and “*write poems.*”

#### ***8.3.2.2. Inflation of family aspect***

Just as we have seen in the localization of the first focal case in this chapter, adapting for the Middle Eastern and the special Editions involved inflating the family aspect of the female Represented Participant. In the second focal case, Shirley in the Global Edition materializes the ‘successful girl’ discourse, where successful women are

assumed to be childless (Griffin, 2004). The localizations for the Middle Eastern and the Special Editions target this discourse by, first, replacing the world-known celebrity Shirley Black in the Global edition with an obscure (fictional) black female American poet in the Middle Eastern and Special editions. The non-celebrity status of Mattie the poet (compared to Shirley's) casts doubts on her success as a poet. Secondly, as opposed to the celebration of Shirley's success in juggling public and private duties and obligations in the Global Edition, Mattie's multimodal representation revealed signs of her confinement to a private domestic world and exclusion from the public sphere. Instead of moving from one form of stardom to another, Mattie had to care for her siblings as a child and later for her eight children as an adult. Success in education and poetry writing was only possible after she had completed her duties as a care-giver. Indeed, both the verbal and the visual analyses of her representation point to the emphasis on domestic-related values such as stoicism- i.e., endurance of hardship—, domesticity, introversion and stability in her construction.

#### *8.3.2.3. Regulated perception*

In a different respect, localization means regulating the Interactive Participant's perception of the Represented Participant. This is evident in the use of images with analytical structure for the representation of female personas in the localized editions. As we have seen in Chapter Seven, analytical images of people, such as posed portraits, point to a conscious effort on the part of the photographer to give a regulated image of the subject constructed (Bourdieu & Bourdieu, 2004: 611-12). Regulating the image of the female Represented Participant accomplished slightly different sets of traits in the two levels of localization. For the Middle Eastern audience consumption, the regulated image is constructed in relation to traits such as stoicism and contentment. In addition, the localization for the Special Edition introduced head-covering as a defining trait in Mattie's construction.



### 8.3. A WIDER PERSPECTIVE

Taking the insights from the themes arising from the analysis of the two focal cases in this chapter, here I will qualitatively analyze further example cases on *adult individuals* from a single level of the textbooks. This exercise is meant to test the findings on the constructions and reconstructions of *adult individuals* that were already arrived at earlier in this chapter. All the new example cases are taken from the Pre-Intermediate level, title pages or not. As mentioned earlier in the introduction to this chapter and elsewhere in this thesis, the emphasis is not on representation as such in the three editions of the textbooks. Rather, the emphasis is always on what *changed* in the representation as a result of the process of localization. Table 8.9 shows all the cases on *adult individuals* in the Pre-Intermediate level that underwent change because of localization.

The table shows that there are as many as fifteen cases on *adult individuals* in the Pre-Intermediate level. Due to the limited space reserved for this step in this chapter, the focus will mostly be on the cases that exhibit changes around the themes arrived at earlier in the chapter. In terms of *profession*, Table 8.9 shows two cases that validate the finding that localization sometimes means targeting the gender of the professional Represented Participant. For instance, in Case Two, the gender of the postperson changed from female to male in the localization for the Special Edition. Case Four also has a representation of a female Represented Participant removed in the localization for the Special Edition.

Targeting the *single status of the successful female participant* is a finding that was established in the analysis of the focal cases earlier in this chapter. This conclusion is validated by two cases from the Pre-Intermediate level, Case One and Case Nine (cf. Table 8.9). In Case One, the college student Marija Kuzma is represented as single, aspiring, successful and happy in the Global Edition. The process of localization for the Middle Eastern Edition replaced her with Carly Robson, a full-time mother and a part-time student. It also introduced Maurizio, a happy single male student. Another example is Case Nine, which is a multimodal representation of the actress Davina Moody.

Table 8.9 All cases on individuals in the Pre-Intermediate level

Case number	Page number	Global Edition	Middle Eastern Edition	Special Edition
1	pp.6-7	The multimodal representation of Marija Kuzma, a female college student and Jim Allen, a senior student.	The multimodal representation of Maurizio Celi, a male college student and Carly Robson, a mother and part-time student.	The multimodal representation of Maurizio Celi from the Middle Eastern Edition and Jim Allen from the Global Edition.
2	p.8	The multimodal representation of Dr. Mary Steiner, a radio agony aunt.	The multimodal representation of Joy Darling, a postwoman.	The multimodal representation of Jack Dawson, a postman.
3	pp.10-11	The multimodal representation of four single people looking for perfect partners (Matt, Miranda, Beth, Holy)	Objective exposition on communication.	Same as the Middle Eastern Edition.
4	pp.18-19	Two discrete multimodal representations of Claire Turner gallery owner who lives in Manchester and New York; and Joss Langford, who lives between Cambridge and Nuremburg.	Three discrete multimodal representations of three successful immigrants to the USA: Aziz Tounsi, Endre Boros and Yuet Tung.	Two discrete multimodal representations of Arne Hendrick, who lives in Amsterdam and Manama; and who lives between Cambridge and /Nuremburg.
5	p.20	Comparative multimodal representations of four night-shift workers: Jerry works in a BMW factory; Jackie, a 24 hour hairdresser on Fridays; Doreen, an operator in a telephone banking center; Dan works in a local supermarket.	Multimodal representations of two couples: Dave and Alison, and Mike and Carol.	Four night-shift workers: all from the Global Edition, except Jackie was replaced by Afszal Akram, a taxi driver.
6	p.24	Art thief.	Art thief.	An academic who accidentally destroys priceless books.
7	p.46	Leroy, R&B singer.	Todd Bridges, a Tennis player.	Same as the Middle Eastern Edition.

8	p.54	Multiple micro narratives of discrete individuals.	Comparative multimodal representations of Anthony Trollope and his daughter Joanna.	Same as the Middle Eastern Edition, but the visuals of the daughter changed.
9	pp. 58-59	The multimodal representation of Davina Moody, a film star.	The multimodal representation of Donna and Terry Flynn, a footballer and a pop star.	The multimodal representation of Bruno and Maria Cruz, a racing driver and a tennis player.
10	p.62 title page	The multimodal representation of the doctor, Tristan.	The multimodal representation of the kitchen worker, Steve Barnes.	Same as the Middle Eastern Edition.
11	pp.66-67	The multimodal representations of Jenny Bolan, a female Plumber; and Alex Karlsson, a male nanny.	The multimodal representation of Vanessa Goodman, an agony aunt, and the letters she received on her page.	Same as the Middle Eastern Edition except the visual representation of Vanessa Goodman is removed.
12	pp. 74-75	First-person narratives of four travel addicts: Ben, Sandie, Ian and Rebecca.	Objective, third person exposition on a new Chinese megalopolis.	A third person exposition on the economic sunset in the West and the economic sunrise in the East.
13	p. 76	Counter narratives of travel addiction by Roger and Mary, Annabel, Jean-Claude.	Removed.	Removed.
14	p.78, title page	An objective exposition of the history of the X-ray, with some reference to its inventor.	Same as the Global Edition.	Same as the Global and Middle Eastern Editions.
15	p. 94, title page	The multimodal representation of a Scottish homeless person, Al Brown.	The multimodal representation of an American homeless person, Andy.	Same as the Middle Eastern Edition.

Localization for the Middle Eastern and the Special Editions replaced her with a multimodal representation of a successful and wealthy couple.

We have seen that *regulating the perception* of the Represented Participant is another finding that has emerged from the analysis of the focal cases in this chapter. Case Eight in Table 8.9 can be cited in validation of this finding. The localization for the Middle Eastern Edition removed the individualized micro narratives on discrete individuals in the Global Edition and replaced them with a feature story on father-daughter writers (Anthony and Joanna Trollope). The localization for the Special Edition kept the same feature story but only altered the visual representation of the woman writer and her book covers, opting for more ‘modest’ photographs. Finally, where *gendering the representation of sportspeople* in the textbooks is concerned, this finding is supported by one case from the Pre-Intermediate level. In Case Seven, where the multimodal representation of Leroy, a Rhythm and Blues singer in the Global Edition is replaced with the representation of a successful male Tennis player in the Middle Eastern Edition. The localization for the Special Edition kept that unchanged, save for the framing color. While this case points to the preference for sport over Western music as a mediating discourse in the localized editions, not changing the gender of the professional athlete in the localized Special Edition supports the finding arrived at earlier that sport is a gendered site that when targeted by localization dispels women’s representations.

#### **8.4. EXPLANATION**

In this section, I will use Van Leeuwen’s (2008) notion of ‘exclusion’, drawn from Critical Discourse Analysis (CDA), to explain the visual and verbal changes around the representation of human Participants in localized ELT textbooks editions, those that have been analyzed and interpreted earlier in this chapter. Acknowledging the importance of the role of exclusion in CDA, Van Leeuwen (2008) identifies three levels of exclusion of Social Actors in the process of the recontextualization of a

social practice.<sup>18 19</sup> The lowest degree of exclusion is ‘backgrounding’, whereby the recontextualization of the text results in distancing the excluded Social Actor from the social practice by mentioning them in the text, but not in conjunction with the social practice with which they are constructed; this allows the relation between the Social Actor and the social practice to be inferred with some certainty. At a second degree of exclusion is ‘suppression,’ a case where recontextualization results in removing references of the Social Actor from everywhere in the text while maintaining the social practice in question. Finally, the highest level of exclusion is ‘radical exclusion’, where the recontextualization process results in removing both the Social Actor and the activity they are represented as undertaking, leaving no traces for anything in the representation. While the two lesser degrees of exclusion can play a role in the analysis of a single text, radical exclusion, which leaves no trace behind, can only be effective as a tool in the critical comparison of different representations of the same social practice (ibid). In the context of my study, where comparisons of the representations of the same social practice are maintained, all three levels of exclusion can be discerned, as the analysis of the sample data in the preceding sections have shown.

Many of the changes in the cases analyzed earlier in this chapter involved what I call *gendered exclusion*. In conceptualizing gender, this chapter rests on a social constructionist understanding of gender that proposes that both femininity and

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<sup>18</sup> Broadening Bernstein’s (1981) thesis, Van Leeuwen (2008) starts from the assumption that all discourses recontextualize social practices. He bases his recontextualization principles around actors (their roles and identities) and actions (their performance styles, settings, and timings). Three scenarios of actualization capture recontextualization in the text: exclusion of aspects, transformation or addition of new elements such as legitimation and purpose (p. 8). These can happen in a single text or comparatively.

<sup>19</sup> Social Actor in Van Leeuwen (2008) is a sociological category, which is realized grammatically rather than linguistically. Agency for instance has a wider instance of grammatical realization than its linguistic ones. Van Leeuwen (2008: 36) conceives of social actors and participants as interchangeable and decides to stick to “social actor” because it has gained some currency. Like “participant,” social actors can be animate or inanimate, active or passive, general or specific and abstract or concrete. But in my point of view, the theorization of “participant” is more encompassing, because it includes the sign-maker and the readers in its theorization. (i.e., Represented Participant vs. Interactive Participant), and from this point, the social aspect of the term is derived.

masculinity are not biologically determined but rather socially constructed and therefore discursive phenomena (after Foucault, 1980). Indeed, the role of the body as a determinant in a social constructionist understanding of gender is marginalized, because, as Connell (1987: 83) explains, the body is a receiver of social meaning, not a conferrer of one; as such, the male body, for instance, receives the social meanings of masculinity instead of conferring them on the individual, and so does the female body, by extension, with regard to meanings of femininity. This understanding of gender allows for multiple versions of masculinity to exist instead of a single essentialist one (Messner, 1990), and by the same token, multiple versions of femininity as well.

#### 8.4.1. Profession as a site of gendered exclusion

The comparison between the editions, crucial for analyzing the realizations of the process of localization, shows that constructing the participants with selected occupations and reconstructing them with others in the process of localization is a gendered act. Since the sites of *gendered exclusion* in the cases analyzed above are job and profession-related, it is only appropriate to include a brief conceptualization of profession in relation to gender. Central here is the conceptualization of profession as authoritative, public, gendered and socially structuring. Crompton (1987) argues that in industrial capitalism, occupation is comparable to class in its capacity to position individuals structurally, basing her argument on the proposition that class structure embodies in its core a historical division of labor that manifests itself today in occupational structure. Locating the individuals in modern-day occupational structure is a gender-based process (Crompton, 1987; Hartmann, 1979: 13), where women are generally located in relatively inferior and poorly-paid positions within the structure of employment since the beginning of industrialism (Chaplin & Sloane, 1982 in Crompton, 1987: 413). Despite the increasing influx of women entering the job market, they contend occupation remains a site of gender exclusion.

The analysis of the multimodal representations of the female Represented Participants from the Global Edition points to an effort to position some of these represented women in advanced public and authoritative professions such as law practice and

diplomatic posts, even to challenge the gender stereotypes in menial jobs such as plumbing. The consumers of the multimodal texts on those women were positioned as aspirational and sometimes as less powerful in their relation to the represented working women. The two levels of localization operated differently to these representations and their mediated discourses. For instance, in Focal Case One, the multimodal representation of Ceri's work identity in the Global Edition that individualizes her and constructs her with power and authority undergoes two sets of drastic changes: first in the localization for the regional level and second in localization for the local level. On Van Leeuwen's scale of exclusion, the localization for the Middle Eastern Edition occupies the extreme end of the spectrum as a *radical exclusion*, the type that leaves no trace of either the original social practice or the Represented Participant constructed and makes it hard to detect the exclusion without the sort of comparison that is carried out in this study. The localization process for the Special Edition operated differently. Compared to the Global Edition's construction of work and the female worker, the changes implemented in the Special Edition can be described here as *gendered suppression*, a form of exclusion that maintains the representation of the profession of legal practice but alters the gender of the principal Represented Participant. Compared to the Middle Eastern Edition's construction of work, the changes incurred through the process of localization for the Special Edition can therefore be described as a *radical gendered exclusion* of the Represented Participant, and the profession with which the Represented Participant is constructed.

In Focal Case Two, the multimodal representation of Shirley Black's work identity in the Global Edition that constructs her with power and authority was targeted by change in the process of localization. On Van Leeuwen's scale of exclusion, the localization for both the Middle Eastern and the Special Editions is an extreme *radical exclusion*. This type that leaves no trace of either the original social practice or the Represented Participant constructed, making it hard to detect the exclusion without comparison.

This pattern of localization that targets the representation of female professionals in such manner has its consequences for the positioning of the Interactive Participants

(i.e., readers) as well. In the original representations in the Global Editions, the readers are positioned in aspirational relation with the working women who are often portrayed as more powerful by means of the values of the visual structures of their representations. The localization processes that result in *gendered suppression* keeps the reader in less powerful aspirational position but shifts the object of aspiration to a male persona. In the cases where *radical exclusion* is opted for, the reader is in a position of identification with the new Represented Participant and the new discourses that mediate their representations.

#### 8.4.2. Sport as a site of gendered exclusion

In this section, I consider the construction of sport as a form of leisure that contrasts with work in the identity construction of the Represented Participants in the sample data. Leisure time can be defined as “non-work time in which people are free to do what they wish and express their real selves” (Best, 2010: 201). For Best, the type of work one does and the income one makes determine the type of leisure one can access and enjoy (ibid). However, Bourdieu (1978) problematizes the relationship between sport and social class, not only against both economic and cultural capital, but also on account of other factors such as one’s relation to one’s body which he argues is socially classed, and hidden family requirements such as “family tradition, early training, obligatory clothing, bearing and techniques of sociability” (p. 820). Having established that, Bourdieu maps different sports onto different social classes as follows: golf, riding, skiing and tennis come as the most distinctive sports for the upper and bourgeois classes; at the extreme end, wrestling and boxing are placed as working class sports; and in-between come team sports such as basketball, rugby and football. Apart from being socially classed, the modern conception of sport shows traces of professionalism, a trait arguably inconsistent with the historical sense of the word. In this vein, Bourdieu argues that sport in the modern sense is not analogous with leisure and relaxation but has developed in modernity as a specific practice with specific rewards and rules. The new modern sense of sport sharply contrasts with the original sense of playing games, a sense Bourdieu deems still present in the English word ‘sport’, but no longer in its usage outside of Anglo-Saxon countries, where the



current usage of the word has developed concurrently with sport's institutionalization and professionalization.

A final aspect of the theorizing of sport that is necessary for the explanation of the sample data in this chapter is how sport is discursively understood as a masculinizing practice (Connell, 1990; Whitson 1990; Markula & Pringle 2006). Tracing the history of sport, Markula and Pringle (2006) locate the roots of sport in the 18<sup>th</sup> and 19<sup>th</sup> century male-only English public schools, emphasizing the links between the development of the concept and the Victorian values around "social order, sexuality, morality, health and industrialization" (p. 93). They contend that the socialization of young males into sport in these schools was done with a view of preparing them to manhood by instilling in them 'masculine attributes' that stress health, virility, hardworking, rule following, competition and courage (p. 94). The literature that examines the link between sport and gender order tends to hold accountable the dominant construction of sport as a masculinizing practice for the historical exclusion of women from sport and the later marginalization of their participation. For instance, Whitson (1990: 20) suggests that sport is the cultural site that contributed to the "historical patterns of male empowerment and female disadvantage." Similarly, Markula & Pringle (2006), examining a sizable literature, attribute the discursive understanding of sport as a masculinizing practice in contrast to the "marginalization and trivialization of women's performances and the sexualization of and infantilization of their athletic bodies" (p. 94).

The analysis of the multimodal representations of the female Represented Participants from the Global Edition shows that the multimodal construction of sportswomen is entrenched with a discourse of aspiration that positions them as aspiring in relation to their personal or collective team goals. It also positions the Interactive Participants, who consume these representations, in an aspirational relationship with them. This celebratory discourse on women athletes can be taken as an instance of the liberal and feminist discourses that circulate to encourage women's access and participation in sports, especially those known to be predominantly masculine, such as rugby (Markula & Pringle, 2006). This is part of a larger endeavor to feminize sport in the UK and Europe in general (Hargreaves, 1994), an endeavor that is set to counter and

challenge the dominant construction of sport as both masculine and masculinizing practice.

The two levels of localization reacted differently to these representations and their mediated discourses. On Van Leeuwen's scale of exclusion, the localization for the Middle Eastern Edition comes at the extreme end as a *radical exclusion*, the type that leaves no trace of either the original social practice or the Represented Participant constructed. This was done by replacing the female Represented Participant and the social practice she is represented as undertaking. It has done away with the globalized discourse of feminization of sport that redefines sport away from its hegemonic masculine conception and constructs it as more accessible, celebrating female athletes and presenting them as aspirational. It also has done away with the unconventional version of femininity introduced through the selected female athlete. The localization process for the Special Edition employed instead *gendered suppression*, maintaining the main social practice (albeit the type of sport is altered in this example), but changing the gender of the Represented Participant. The removal of the sporting woman in the localized instances carries a denial and rejection of the feminization of sport, an instance of the larger feminization of society thesis that constitutes a threat to the ideology of male superiority (Messner, 1990). Regendering the main Represented Participant involves within it an act of re-instating male superiority.

Just as the constitution of sport in the Global Edition was shown to implicate a specific version of femininity, the modified construction of sport in the localized Special Edition can be taken as indicative of the type of masculine subjectivity constructed in the Special Edition. In this vein, Connell (1987: 84) asserts that competitive sport is systematically exploited in setting images of ideal masculinity and so is violence, especially in the physical construction of maleness. However, for Bourdieu (2001), sport plays a more profound role of eternalizing the sex order and gender relations together with other social institutions such as the family, the educational system, the state and the religious institution. In this light, if we accept that contact in sport is symbolic of physical violence, we can judge that the localization process maintains the role of contact in the construction of the selected sport, yet it implicates it in the construction of a different gender subjectivity. Therefore, it could be said that the

localization process has re-arranged the gender association with both competition and physical violence to employ it in the construction of ideal masculinity. Indeed, the modified construction of sport in the Special Edition can be taken as indicative of the ideal masculinity desired in the Special Edition: robust, violent, competitive but individualized.

The selection of stock car racing over rugby in realizing localization for the Special Edition is worth a comment here. Stock car racing is largely popular in countries like the USA, UK, New Zealand, but is hardly known or practiced in the Saudi context. However, selecting cars and a legal form of car race such as stock car race remains significant for the discussion. Driving cars is in fact an integral constituent of the modern post World War II state of Saudi Arabia, where an urbanization process that had been reliant on building roads and importing cars was pushed nation-wide since the early days of the state formation, so much so that roads became “a central site of identity making” for its people (Menoret, 2014: 7). In his study of the Saudi youth subculture of joyriding, Menoret describes Saudi Arabia as a driving nation where urban spaces have been designed for the sole dependency on car use as a means of transportation, arguing that both road building and car imports are political and imperial business. It is in this context of depoliticizing the public space that Menoret interprets the phenomenon of joyriding, where cars, he judges, play the double role of closing the public space in the hands of the political (overdependence on car mobility “limits assemblage and public conversations”) as well as acting as a tool in performing acts of revolt in the hands of the youths (“confronting the state in its most basic operations: managing public spaces, protecting private property, and enforcing the law”) (p. 11).

In lieu of the illegal race of joyriding, the textbooks appeal to the popularity of car racing among Saudi male youths by constructing the alternative legal form of stock car racing. From a gender perspective, this decision remains problematic. Driving cars in Saudi Arabia is not only a political decision and a political tool. It also inscribes both class and gender struggle, banning those disadvantaged from exercising the symbolic power of driving cars (ibid). Apart from symbolizing their owners’ success and freedom, cars “materialize(d) gender segregation and discrimination,

proclaim(ed) the highest value of masculinity (p.186). The selection of car race as a localized form of sport certainly appeals to the male youth culture, given the popularity of joyriding among Saudi male youths, but for most of the time these textbooks have been circulating, it does however exclude women as students in the prior considerations for the process of localization, as it ignores the fact that during the period the empirical part of this research was carried out women were institutionally denied the physical and symbolic act of driving cars.<sup>20</sup> In fact, women were not only excluded as participants but also as spectators, and joyriding remains predominantly a male sporting and spectacle in Saudi Arabia (ibid). In this light, it could be judged that the act of localization in this and similar instances is complicit in the gendered exclusion of women in the official local culture. The type of gender exclusion performed in the act of localization is in fact graver than the type of exclusion performed against women in the official local culture, for it extends beyond the level of the Represented Participant and the constructed spectators to also reach the readers and users of the textbooks who are by large students of both genders, in a blatant act of catering for a male-only readership. Indeed, accommodating the male viewer in image construction has been theorized and criticized in in Berger (2008) and Mulvey (1989), but even in their seminal works the male viewer has always been actualized implicitly in structuring the subjects in the images and their poses. In the instance of localization at hand, the accommodation of the male viewer took the extreme measure of excluding women entirely from the site of sport and selecting a sport that embodies the chronic exclusion and struggle of women in the local culture, in peddling a glamorous hyper-masculine visual construction of men.

#### 4.8.3. The social redefinition of gender categories

The examples of gendered exclusion performed by the act of localization discussed in this chapter therefore shows that they demonstrate a pattern which I will set out in the following paragraphs. One aspect of the localization processes can be interpreted

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<sup>20</sup> While editing this thesis, women in Saudi Arabia were finally granted the right to drive (*New York Time*, 26 Sep 2017).

as a way of redefining gender categories in the localized editions as to write off the postfeminist female aspirations together with the relatively postmodern fluid construction of gender categories originally found in the Global Edition, and to reinstate instead modified versions of femininity and masculinity. Essential to this discussion, is the notion of the social – and therefore discursive— construction of sexuality (Foucault, 1980), an understanding that allows for multiple femininities and masculinities to emerge in the same place in one society (Connell, 1987: 63), and a performative theorizing of gender that defines gender identity in terms of the acts performed which may or may not conform to expectations (Butler, 1988: 527).

In many societies, differences between gender categories are subject to constant social writing through social practices around sex roles, sex-typed adornments, positioning and posture (Connell, 1987: 79), in what defy the abundant and “natural” similarities (Rubin, 1975 quoted in Connell, 1987: 79). The constant inscription of the social definition of gender by exaggerating the differences between gender categories is taken by Connell as an indicator of the weakness of the biological claim to sustain gender differences, a process that ultimately results in constructing hyper-feminine and hyper-masculine ideals that only serve to sustain patriarchal hegemony in society (ibid: 81).

In this context, the processes of localization analyzed above can be interpreted as an effort to re-inscribe the social definition of gender in these textbooks for their intended users. This redefinition of gender categories is actualized in the sample texts in an array of different forms. First, where the localization process did perform a *gendered radical exclusion* (that is where it removed the Represented Participant and the social practice with which they are constructed in the Global Edition and supplanted them with a different female Represented Participant and a different social practice, yet while maintaining the gender of the main Represented Participant), the process involved a reconstruction of the female subjectivity across the geographical spaces of public and private. This reconstruction takes the form of limiting the access of the female Represented Participants in the Middle Eastern and Special Editions to the public sphere and expanding their role in the private sphere. This is seen in the representational sites of profession and sport. For instance, we have witnessed in how

professions with a high public profile, symbolic authority and power, such as ones in law and politics, are completely removed in the process of localization; and in one instance was replaced with another public but less authoritative profession (TV presenter). Removing positions with progressive public sites such as legal and political positions reinstate restrictions on women representations in these spaces. Using Crompton's theorization of the professions (1987), it could be said that localization is about relegating the position of women in the occupational structure.

Not only is the representation of power and authority relegated in the representation of career women in localized editions, but also the degree of their engagement with their profession is downgraded, sometimes by reducing their career to part-time jobs. Moreover, the localization processes reordered the focus of attention in the visual representation of the working or sporting women. That is because, as the analysis has shown, the visual attention in the construction of working and sporting women is centered on the public sphere, marginalizing both the role of the private sphere in their construction and the space assigned for it on the page (i.e., representing it mostly verbally). The localization process in all cases analyzed involved a boost to both the visual and the verbal representations of the private life of the female represented participant, a consistent push to bring in sight the private sphere, to activate it in the identity construction of the women represented.

Such treatment of the dichotomy of the private and public spheres in the identity construction of the female represented participants reproduces, instead of challenges, the "space dichotomy" of gender (Sidiqi, 2003), an arrangement that Rosaldo (1974) finds cross-culturally valid. In Arabic communities, this gender-space dichotomy is even more pronounced and bolstered by social and cultural patriarchy (Al-Wer, 2014: 3). Sidiqi (2003) identifies four "sites of power" of public space where women are excluded in Middle Eastern societies: religion, politics, law and literacy. Using Sidiqi's concept of "sites of power" to compare, for instance, the constructions of Shirley (from the Global Edition) and that of Mattie (from the Middle Eastern Edition) shows that Shirley, with her political post, can be associated with the second site of power; removing her removes the site of the power she is represented to occupy as well. Shirley is replaced with Mattie, who, with her story of late education and poetry

writing, can be associated with the fourth site of power, that of literacy. One way to interpret the act of localization of the textbook is as an act of relegating women's representation from the site of politics to the site of literacy, echoing and reproducing facts about Arab women's overall modest participation in political activity in this sphere (Al-Wer, 2014). Likewise, Ceri (from the Global Edition) with her job as a family lawyer can be associated with the third site of power, that of law; removing her in the Middle Eastern Edition removes the site of power she is represented as occupying. Replacing her with a male lawyer in the Special Edition confirms that the exclusion process is gendered and that the localization process embodies a gendered redistribution of power among the Represented Participants in their identity construction.

Another way, in which the process of redefining gender categories embedded in the act of localization manifests itself, is through constructing hyper-feminine ideals and hyper-masculine ideals, in a process that ultimately results in widening the differences between the gender categories constructed. The process of redefining gender ideals took four forms: first, removing the postfeminist 'successful girl' discourse and replacing it with a 'supermom' discourse; second, inflating domesticity and presenting it as an inevitable fate; third, removing singlehood for women along with its associated sense of individualism; and finally, rewriting the representation of communal subjectivity so as to construct it as centered on family. It is important to say that the realizations of these changes are evident not just exclusively by verbal realization but also multimodally.

Starting with a discussion of the response to the 'successful girl discourse,' the analysis of the professional identity construction of the female represented participants in the Global Edition shows that it was always constructed as celebratory and successful. Indeed, the construction of athletic career women draws, in many aspects, on the postfeminist 'successful girl discourse' that Ringrose (2007: 472) identifies as the "new millennium ... seductive narrative about girls' educational and workplace success, where girls have become a 'metaphor' for social mobility and social change." Both Shirley Temple Black and Ceri are represented as successful in the Global Edition, thus invoking the notion of the 'successful girl' which is acquiring

currency in contemporary Anglo-American culture (Baker, 2010; Mitchell, & Reid-Walsh, 2007). This discourse positions women as “model neoliberal citizen[s] who climb the techno-rationalist ladder to success” (Benjamin, 2003), and their educational performance as evidence that “individual success is attainable [...] in contexts of Globalization” (Ringrose, 2007).

John Gray (2002, 2007) also interprets the increased presence and new positioning of women in new roles in ELT textbooks as an articulation of the textbook producers’ feminist agenda. Comparative historical research that looked into the representation of women in ELT textbooks tended to show a consensus on the improvement on women’s representation (Mustapha, 2013); however, whether or not it is accurate to describe the celebratory positioning of women in ELT textbooks as feminist remains open to debate. Baker (2010: 1), for instance, believes that “positioning girls and young women as the victors in late modern, globalised economies” has its roots in discourses of late modernity that emphasize choice and individualism and the role of “self-design and individual performance” in order to push back the role of class and gender in shaping people’s lives. On the other hand, Fraser (2013) thinks that the construction of individualist successful women in a two-career family, who achieve happiness and self-sufficiency through their own careers, appeals to a discourse of female empowerment, but is indeed an appropriation of first-wave feminist values such social solidarity, care and interdependence (ibid). Likewise, researchers such as (Baker, 2010; Mitchell, & Reid-Walsh, 2007) believe that the idea that women are the winners in the new conditions of late modernity and that the society is already shaped by feminine values has been used to appropriate feminism by rendering it as old-fashioned and no longer necessary, part of what Baker (2010) calls “the feminisation thesis.” Affiliated with this thesis are claims such as women have become less committed to the family, they will make the future majority of the workforce and the claims that women’s success and achievements were made at the expense of men’s.

Apart from this debate, the type of successful women the represented female participant constructs is worth examining. The contemporary focus on ‘successful girl’ often assumes a “white, heterosexual, middle class, academically capable and childless demographic” (Griffin, 2004). The female Represented Participants in the



sample analyzed above from the Global Edition certainly match this description. While Ceri is definitely single, Shirley is married but has no young children; yet both are certainly white, heterosexual, middle class, and academically capable.

As a response to the ‘successful girl discourse’ (Griffin, 2004) that mediates the representation of the female Represented Participants in the Global Edition, especially the component of unmarried status, the social redefinition of gender categories inscribed in the process of the localization took the form of boosting domesticity in the construction of the newly selected female Represented Participants in the localized editions. As detailed in the analysis before, boosting domesticity in the representation of the female Represented Participants is carried out at different modes, both visual and verbal. The outcome of this process is a move from a single, athletic career woman to a full-time mother who may or may not take a full-time job, and the regulation of career in its representation to that of motherhood. These changes can be described as a move from the “successful girl discourse” to the “supermom discourse”—a construction of a version of femininity that copes with many demands, primarily taking care of children, in addition to taking up domestic tasks and caring of others (Ussher et al., 2000). Not only is domesticity introduced as an integral part of the representation of women in the localized editions, it is now constructed in a celebratory style, positioned in a pivotal space and introduced as a component of these women’s success. The exclusion of women from singlehood and individuality contrasts sharply with the trend to individualize and fragment witnessed in the other example of localization (see Chapter Seven).

Finally, the rewriting of the social definition of gender embedded in the localization process also involved rewriting the collective identity of the represented female participant in a way that centers it on family. For instance, in the case of Ceri in the Global Edition, sport, not family, provides for her a source of communal identity different from and in addition to family. Her family relations are constructed only verbally, while the communal subjectivity based on sports is constructed with the more salient mode of a photograph. Two of the three photograph set used to constitute Ceri constructs an individual, singular identity in the context of the achievements in both career and sport. Indeed, the only family relations available to Ceri are those

with a sister and her boyfriend. The localization of the text for the Middle Eastern Edition removed the construction of sport as a source of communal subjectivity for the represented female participant and introduced instead family as an alternative. The visual attention in the construction of family as a source of communal subjectivity is focused on the reproductive role of motherhood, whereas other familial relations are represented verbally.

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## 9. Chapter Nine: Conclusion

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### 9.1. INTRODUCTION

This thesis rests on the conceptualization of modern-day ELT textbooks as global media, based on their wide reach and their inscription of ‘global’ values and lifestyles, and as multimodal artifacts where advanced technologies of signification are deployed. Inspired by the work of Apple and Christian-Smith (1991), the thesis rejects the view of textbooks as neutral and value-free delivery systems of curriculum. In this light, the thesis sought to understand the discursive realization of the process of localizing the cultural content of global ELT textbooks beyond the bounds of the essentialist understanding of culture that dominates post-colonial critiques of the cultural content of textbooks (see Chapter Two).

The thesis has three main interests: the localization of the cultural content of global ELT textbooks; the textual and semiotic representation of identity, and critical multimodal analysis. It had two interconnected overall aims: firstly, to shed new light on the phenomenon of ‘localization’ of global ELT textbooks for different markets, a trend that characterizes the current generation of global ELT textbook production; secondly, to develop multimodal tools for reading the semiotic and textual representations of identity in ELT textbooks. These aims were translated into the formulation of the following research questions:

1. How are participants represented multimodally in the sample global ELT textbook?
2. What semiotic resources change or do not change in the localization of the sample global ELT textbook for different markets?
3. What aspects of identities of Represented Participants are highlighted or omitted in the localization of the sample global ELT textbook?

## **9.2. PRINCIPAL FINDINGS**

The analysis of the semiotic construction of the participants in the sample global ELT textbooks and their reconstructions in the localized editions for regional (Middle Eastern) and local (Saudi) markets was carried out in this thesis by tracing the changes at the level of the discourses that mediate the representations. Tracing the deeper stratum of meaning change would not have been possible without analyzing the observable changes at the stratum of form (semiotic resources).

The discursive changes embedded in the process of localization for either the regional or local markets were not realized materially on the page in exclusively linguistic form (i.e., words and sentences). The material realization of the changes embedded in the act of localizing ELT textbooks encompassed other forms of semiosis in its expansive conceptualization. In this section, I summarize the role of the semiotic resources in the signification of the globalized citizen, through displaying examples of how a change at the linguistic level, verbal or semiotic, always contributes to a discursive change that ultimately reconstructs anew the representation of the identity of the globalized citizen. This simultaneously draws attention to the role of multimodal resources in building independent meanings in language learning textbooks that are not always complementary to those represented by the verbal resources. In doing so, I will have answered the first and the second research questions.

### **9.2.1. The semiotic realizations of the discursive recontextualization of youth identity construction**

The findings in Chapter Six highlight five main aspects of youth identity targeted by localization in the localized editions. These are subtle postmodern references to sexual orientation, consumerism, juvenile work and agency. The representation of each aspect was mediated with selected discourses that were materialized through a different set of linguistic resources. For instance, the subtle discourse on sexual orientation was dependent on visual resources in its representation. Conversely, the discourses on novice consumers and youth agency were materialized through

exclusively verbal resources. The discourse on work for child stars was represented through both visual and verbal resources. The process of localization did not change the mode of representation for each discourse (i.e., layout, color, verbal, etc.), but it changed the values of the modes already employed in the representations in the Global Edition.

Neither level of localization changed the discourse that mediated the construction of young people as novice consumers, nor the mode of representing that discourse (verbal resources). In all editions, limited verbal material, behavioral and mental resources around consumption were used to construct teenagers' newly acquired freedom. However, the *unrestrained* acts of consumption with which teenagers are constructed are represented with checks (i.e., relations with their parents and lack of money). These checks are realized verbally in projected clauses. The only prominent change which occurred in the process of localization for the Special Edition is the gender of the represented teenagers from female in the global and regional editions to male in the local edition.

Where agency is concerned, transitivity analysis of the verbal construction of youth in the sample data from the Global Edition shows that young people are constituted as independent agents who have power over their life choices and possess a capacity to address and solve their personal problems. The localization process for the Middle Eastern Edition reconstructed children's agency in order to bestow the parents with more power over their children's lives, an alteration that led to representing children as less agentic. The comparative analysis has shown that this change was enacted mainly by selecting a different set of verbal processes for the verbal construction of youth in the Middle Eastern Edition. The change embedded in the process of localization from the global level (the Global Edition) to the regional level (the Middle Eastern Edition), as such, can be interpreted as a reconfiguration of juvenile agency from having a capacity for decision-making at the global level to its occlusion at the regional level. This shift paves the way for the introduction of the discourse of paternalism in the construction of teenagers (i.e., decision-making and problem solving were relocated within the parents' agency). On the other hand, the localization for the local level (the Special Edition) removed the discourse on children's agency

altogether. This move can be interpreted as being indicative of an advanced degree of sanitization of representation embedded in the process of localization for the Special Edition.

By contrast, a subtle postmodern discourse which engages with the potential fluidity of the teenage participants' sexual orientation is represented only visually in the Global Edition. The visual resources mobilized for the representation of this discourse in the Global Edition are color resources, layout resources, Circumstance, Representational and Interactional image structures. The configurations of these resources allow for a reading of fluid sexual orientation as a lifestyle option for the Represented Participants. In this reading of the text, the decision to select only visual resources for the representation of this discourse contributes to its subtlety. Why subtlety is opted for in the representation of this discourse can be understood from Gray's (2013) observation that deviant sexual orientation as a discussion topic or a lifestyle option remains a sensitive issue in the production of ELT textbooks.

As I argued in Chapter Six, the selection of two same-gender participants modifies the reading of sexuality in the multimodal text. This selection, while also contributing to the subtlety of the discourse, is precisely what those in favor of non-normative sexuality representation in ELT literature encourage writers to do in face of the current ethos of the blatantly hetero-normative representation of sexuality (Sunderland & McGlashan, 2015; Thornbury, 1999). The process of localization for the regional level in the Middle Eastern Edition kept the subtle multimodal construction of fluid sexual orientation unaffected. However, the localization for the Special Edition removed references to this reading by selecting different realizations for the semiotic resources of color, Circumstance, and visual resources for the Representational and Interactive structures.

The final aspect that was targeted by localization in the representation of youth in the Global Edition is work for children. Juvenile work has been multimodally constructed in the sample data through both linguistic and semiotic resources (color resources, layout resources, Circumstance, visual resources for the representation of interactions, conceptual and narrative relations). I argued in section 6.3 and 6.6.3 that work for children, particularly when it is lucrative as in showbusiness, incorporates

in its representation the ‘wonder child’ discourse, which once again effectively sanitizes the representation of work for children. In both the description and interpretation stages, I have shown that sanitization was enacted through numerous, though subtle, realizations of the modal resources, both verbal and visual. Here, the localization for the regional level in the Middle Eastern Edition and the local level in the Special Edition introduced juvenile work negatively. This was done by altering the values of the linguistic and semiotic resources used in the construction of juvenile work in the Global Edition.

The findings of the detailed multimodal analysis of the focal cases were checked against the results of more cases sourced and qualitatively analyzed from the Pre-Intermediate level (see 6.5). The analyses of the new cases validate the findings reached by those of focal cases. Localization changed the discourses on subtle postmodern references to deviant sexual orientation, work for children and agency in the representation of youth identity. It left unaffected the discourses on consumerism and educational aspirations.

### 9.2.2. The semiotic realization of the discursive recontextualization of family identity construction

Chapter Seven identified aspects of family identity that were affected by the processes of localization. These include family cohesion, collective aspiration, individual aspirations, individual special interests and postmodern references. Here, I compared the globalized discourses mobilized in the representation of family identity with the localized discourses employed in their representation in the localized editions. I also compared the semiotic resources that materialize the processes of localization with those used in the Global Edition.

Family cohesion in the Global Edition was expressed visually, mainly through two semiotic resources: the layout resource of framing and a repeated Narrative Action. The layout resource is realized in a single family-photograph framed by one level of framing, a selection that facilitates reading family members as one unit. Family cohesion is also realized visually in a repeated Narrative Action undertaken by all

family members. Verbally, the collective subjectivity of the family hangs on processes that have collective pronouns such as “we” and “their.” While the localization for the Middle Eastern Edition maintained the same global discourse, the process of localization for the Special Edition weakened the discourse of family cohesion in favor of strengthening the discourse of individualism. This was realized by altering the values of framing and that of the Representational Structure.

For collective aspiration in the Global Edition, the representation of a cohesive single family facilitated the construction of a collective family aspiration for material success, leisure and social mobility that is visually and verbally contingent on the already established single collective subjectivity. The realizations of two semiotic resources instantiate this meaning in the photograph. These are the realization of the Locative Circumstance in an urban public space, more specifically a leisure hub, in combination with the realization of the single collective Narrative Action of the family members in a process of ‘walking’ (i.e., advancing in space).

The localization process for the Special Edition removed the collective aspiration encoded in the multimodal text of the Global Edition and reconfigured the unity of the family rather thinly at the framing level of the family album page. With the absence of a single family subjectivity comparable to that of the globalized counterpart, it is hard to speak of a collective familial aspiration in the localized reconstruction of the family in the Special Edition. Meanings of social mobility and material success are selectively retained in the visual construction of the male Represented Participants of the family. Material success is realized in the Circumstance of Accompaniment in the father’s photograph, whereas visual references to social mobility as realized in the action process of walking in a public space is retained in the individual construction of the son.

The final aspect that was identified in the analysis of the construction and reconstruction of the family in Chapter Seven is the postmodern references around the elevated position of the working mother within her family. This discourse is materialized in the text in the values of layout resources (spatial positioning and size), color resources (value, saturation, differentiation, purity and hue) and interactional resources (Gaze, Contact and Angle). I have shown how these values single out the



mother and her aspirations in the overall representation of her overall family. I have argued in Chapter Seven that this representation embeds markers of a neoliberal feminist discourse that celebrates a sanitized success for women in the workplace and presents working motherhood as a requirement for the happiness of the wife/mother and that of the whole family.

The salience of the aspiration of the wife/mother depicted in the representation of the globalized family remained the same in the process of localization for the regional level in the Middle Eastern Edition. However, family members' professional achievements and aspirations were re-prioritized within the representation of the family in the process of localization for the Special Edition. The re-arrangement shows the prominence of the children's educational aspirations in place of the mother's aspirations. This move replaces the neoliberal feminist discourse in the Global Edition with one on neoliberal education for the Special Edition. This alteration was realized in the localized text in the following semiotic reconfigurations: shifting the ideological salience to the representation of children through layout resources color resources and the Locative Circumstance.

The findings of the detailed multimodal analysis of the focal cases were checked against the results of further cases sourced and qualitatively analyzed from the Pre-Intermediate level (see 7.4). The two cases found in the Pre-Intermediate level are not intricate and elaborate representations of family as the focal cases. The notion of family was used as a success marker in a comparative narrative between an accomplished business woman and a struggling factory worker from two different countries. Family in the second case is used as a background for shopping plans. The localization of the two cases removed the notion of family, once in favor of an objective point of view on the topic, and another for introducing two students living together.

### 9.2.3. The semiotic realization of the discursive recontextualization of gender identity construction

Chapter Eight identified the discursive changes around the textual and semiotic construction of *adult individuals* in one ELT textbook series as content is relocated from the global to the regional, and then to the national context. The chapter started by exploring the instances of change that affected the identity construction of the adult participants represented in the textbooks in question. As mentioned earlier, the interest in ‘gendering’ of the participants emerged from two observations: first, the data shows a strong differentiation based on conventional gender roles; second, the gender of the Represented Participants is an area that undergoes repeated change as part of the process of localization in the sample data.

When the adult individual in the Global Edition is a woman, she is represented as successful in a high-profile profession or a competitive sport. The semiotic realization of this successful woman is reliant on both verbal and visual resources such as Locative Circumstance, layout resources (positioning, size and layout cues), and the resources of Representational and Interactional structures. Verbally, the emphasis on the professional subjectivity in the representation of the working/sporting woman is evident in, first, the number of clauses devoted to this purpose when compared to those devoted to others in the representation of the multiple subject positions of the Represented Participants. Second, it can be seen in the selection of processes that foreground women’s agency and affection in relation to their jobs or sports.

The celebratory discourse that mediates the representation of the successful women can be seen in the configuration of the Locative Circumstance as a public space, and the mobilization of layout resources to set ideological salience on the Represented Participants, such as positioning them in the favorable parts the selected layout schemes such as: the Centre of a triptych design (e.g., Annie), the Ideal in a vertical design (e.g., Shirley), or New in a horizontal polarization scheme (e.g., Ceri). Likewise, traces of this discourse can be seen in the realizations of the Representational Structure of the photographs: the selection of a Conceptual (Analytical) Structure for its impact on the viewer (Kress & Van Leeuwen, 1994:

121). Finally, the values of the Interactional Structure of the photographs were used to assign power to the represented working/sporting women in their relationship with the Interactional Participant (viewer/reader).

In Chapter Eight, I took the values of these semiotic and verbal resources as markers of the post-feminist *successful girl discourse* which represents women as the winners in late modernity (Baker, 2010). Localization for either the Middle Eastern Edition or the Special Edition targeted this discourse by change. Localization for the Middle Eastern Edition meant the inflation of domesticity in the representation of female participants. Domesticity was verbally constructed by either introducing new subject positions for the female Represented Participant, modifying the ones that already existed in the Global Edition. Localization also meant shifting the subject positions for the represented working/sporting women from a team player, a high-profile professional, a girl friend and a sister to a part-time professional, dutiful mother, wife, daughter, friend, and gym-goer. The emphasis placed on these subject positions in the overall verbal text differs in the localized editions as well.

Visually, domesticity was realized in the reconfiguration of the visual Locative Circumstance from predominantly public spaces for the successful women in the Global Edition to both public and private spaces for the women in the Middle Eastern Edition. Domesticity was also realized visually in the emphasis on a collective identity representation for the working women, where these women were rarely individualized in their photographs. Localization sometimes also brought about a change at the level of the image's Representational Structure from generally Conceptual to Narrative. In their relationship with the viewer, the Represented Participants in the Narrative Structures were constructed to give the impression that they are not being directly looked at but being offered to the viewer as objects of contemplation. The absence of Contact (together with the reconfiguration of the value of Angle from high to low or equal) signals the loss of symbolic power markers with which the female personae are represented in the Global Edition. One significant use of Gaze in relation to domesticity is how it realizes the social practice of caring by setting the value of Gaze as a transactional Reaction process that has the children as its Phenomenon. The visual construction of care is expressed in relation to female

selflessness and at the expense of her individuality. This is evident in the photograph by having the caregiver (i.e., the female Represented Participant) spatially backgrounded behind the children (receiver of her care).

I concluded in that chapter that the overall changes implied in the process of localization for the Middle Eastern Edition lead to replacing the *successful girl discourse* that mediates the representation of female participants in the Global Edition with a *super-mom discourse* of finding contentment in the balance between a part-time but successful occupation and a dutiful motherhood. Thus, the professional subjectivity of the Middle Eastern “hyper-mother” (Browner & Lewin, 1982) is carefully represented not to intervene with her domestic obligations. Profession and special interest for the mother are constructed as either taking off after her domestic obligations are fulfilled – even if this arrangement delays them for a lengthy period (e.g., Mattie Smith) – or constructing them as demanding little of the mother’s time and attention, such as weekend part-time jobs (e.g., Bobbi Brown).

The analysis of the focal cases showed that localization for the local market in the Special Edition removed *the super-mom discourse* introduced in the Middle Eastern Edition, opting for the representation of a robust professional subjectivity that is originally introduced in the Global Edition. The semiotic realization of this change is reliant on both verbal and visual resources such as layout resources, color resources and resources for the Representational and Interactional Structures. However, the analysis of the focal cases demonstrated that localization for the Special Edition changed the gender of the professional Represented Participant, normally from female to male. Furthermore, localization for the Special Edition entailed an emphasis on physical robustness, competition, determination and individualization for the sporting represented men. All these meanings were realized by both verbal and visual resources. I have noted in my analysis how this type of localization not only excludes the female Represented Participant from certain professional and sport environments in the localized Editions, but also performs a gendered exclusion which mitigates against the female Interactive Participants who also use these textbooks.

The findings of the detailed multimodal analysis of the focal cases in this chapter were checked against the results of more cases sourced and qualitatively analyzed from the

Pre-Intermediate level (see 8.4). The analyses of the new cases validated the findings reached by those of focal cases. They showed that localization targeted by change the discourses that mediate the representation of professional female represented participant by either excluding them from some professions and sports sites or inflating domesticity in their representation. The analyses of the new cases also confirmed that localization means at times regulating how the Represented Participants are perceived.

#### 9.2.4. Summary

The Special Edition and the Middle Eastern Edition of *Headway* are therefore two attempts at localizing the cultural content of global ELT textbooks, especially around representation. The differences between the two attempts testify to the different sets of interests that motivated the production of each one of them. The multimodal and verbal analyses reported in the three findings chapters have shown that each level of localization had a different set of prioritized discourses that motivated the semiotic and verbal changes in the production of the localized editions. Indeed, if we take the discourse perspective into account, it is not surprising to see the differences between the two attempts at localization, bearing in mind the geographic locations of the target customers (i.e., users of the textbooks). One might expect the discourses that circulate in these two geographic locations to be similar, given that technically, one geographic location is inside the other i.e., Saudi Arabia is within the ‘Middle East.’ Where the discourses between these two areas intersected, there were no traces of change at the second level of localization. Evidently, a lot seem to differ, thus justifying the production of the new line of textbooks (The Special Edition).

### 9.3. MULTIMODAL IDENTITY

Looking at localization around the area of human representation with a multi-semiotic lens in this thesis involved, for the most part, inspecting the semiotic construction and reconstruction of identity in globalized and localized ELT textbooks. Indeed, a major focus of this thesis has been upon the discursive representation of identity in ELT textbooks.

While acknowledging the dominance of the interactionist strand of discursive identity research within social sciences, my inquiry was motivated by the premise that written texts mediate a considerable proportion of human communication. It is also grounded in the belief that a considerable proportion of socialization, especially at the educational institutional level—such as in schools, colleges and universities—is carried out by media, of which textual media is a constituent part.

I operationalized the notion of *identity* in relation to the two kinds of participant outlined in the socio-semiotic approach (Kress & Van Leeuwen, 1996): Represented Participant and Interactive Participant. A *Represented Participant* is represented in the textbooks both visually or verbally; an *Interactive Participant*, on the other hand, refers to the hypothetical reader, the consumer of the representations, who is positioned in a certain relationship with the representation through verbal or visual structures.

Influenced by CDA and cultural studies perspectives on identity, my approach to the study of identity was principally based on the role of the text in constructing different subject positions for the Participant (represented or interactive), and the instrumental role of representation in identity construction. In this light, my analysis revealed how the producers of the text, through their selection of certain modal resources and values, position the represented characters (i.e., Represented Participants) and the hypothetical readers of the textbooks (i.e., Interactive Participants) in certain subject positions. By stressing the role of the text in the textual and semiotic production of identity in ELT textbooks, I identified the bounds of my research interest outside how the readers and users of the textbooks appropriate the signifiers' value.

A major argument of this thesis is that the realization of the representation of identity in the ELT textbook is never only verbal, nor is the role of the visual resources subordinate to that of the verbal resources in identity construction. Within the interactionist strand, Blommaert (2005) argues that identity is “semiotic potential,” that is, constructed out of certain configurations of selected semiotic resources. While appreciating this argument, I adopted it and built on the “semiotic potential” aspect of identity in my research into the textual construction of identity in ELT textbooks. Not only did I contribute with a methodological framework for the analysis of

*multimodal identity* construction in ELT textbooks, I also provided, through my analysis, empirical substance to the concept of *multimodal identity*, particularly with regard to its construction in ELT textbooks. The analysis I performed in this research showed that identity construction in ELT textbooks is subject to the mobilization of different semiotic resources, not exclusively verbal – even in language teaching textbooks. The comparative element in the research design necessitated by the interest in localization only confirmed the multi-semiotic aspect of identity construction in ELT textbooks. indeed, the analysis demonstrated how a shift in the configurations of the multimodal resources corresponded to a parallel shift in the identity construction of the participants of both types.

#### **9.4. METHODOLOGICAL ACHIEVEMENTS**

One of the challenging issues I had to overcome in working with multimodality is the need to develop data transcription that can, on one hand, bring together the multiple visual and linguistic structures, and on the other facilitate applying those structures to the data. There is no model of data transcription in *Reading Images* (1996) nor in any of its two authors' joint or individual works—that I am aware of—in which they expanded on the social semiotic analysis of modes. This left me caught between a macro approach to data analysis exemplified by Kress and Van Leeuwen's approach, and an inclination to micro inspection of data necessitated by the inductive stance on my data that I started my research with. To rectify the divide, I decided to maintain Kress and Van Leeuwen's frameworks of analysis and look for examples of transcription in the works counted within the other two schools within multimodality that are known for their micro-analytic approach: SFG Multimodal Discourse Analysis and Multimodal Interactional Analysis (e.g., Norris 2002, 2004a, 2004b, Baldry & Thibault, 2006).

I considered and experimented with two methods of transcribing multimodal data from SFG Multimodal Discourse Analysis and Multimodal Interactional Analysis: image-based transcription and computer-assisted transcription. I experimented with image-based transcription in analyzing the layout of the pages in my sample study. Transcribing the layout on the image was convenient, so is, I assume, the transcription

of any individual mode. However, a detailed transcription of every selected mode in my study would eventually crowd the page and make it less convenient. Moreover, given the comparative ultimate purpose of my study, image-based transcription looked like a less practical option.

Similarly, experimenting with computer assisted annotation software proved to be less fruitful for my purposes in my study, despite the considerable training and time I have invested in them. I have worked with two popular qualitative analysis software to transcribe my data digitally: Nvivo and Multimodal Analysis Image. The practice of using software in transcribing multimodal data is common (more in O'Halloran 2011). For my research, the idea was attractive, especially since my overall purpose was comparative. Initially, I used Nvivo, a useful and deservedly popular software for textual and audial data analysis, despite my doubts of its suitability for image analysis. I first had to create in Nvivo's internal resources three sets of data, from a sample taken from three books were created (Appendix 2 &3). First, the pages were scanned, categorized, titled and saved as images. After several unsuccessful attempts at analyzing selected data, I had to convert them into PDF files. The software allowed uploading images into the resources bank, but offered limited tools for an in-depth image analysis. This was mainly because it did not allow the user to pin on the image or select parts of it for annotation. More flexibility with image annotation I had experienced after converting the images into PDF files. Despite the limitations, I experienced using the software; I managed to code parts of the images to the modes I had selected and their systems, and created annotations. Appendix 4 is a screen picture of the nodes I have created based on the modes I have selected.

The limitations of using Nvivo for my purposes persisted, slowed my work and pushed me to turn for a different software. I moved to Kay O'Halloran's software, Multimodal Analysis Image®. Designed by a renowned multimodal researcher, the software better accommodates a multimodal and image analysis. It recognizes the scanned pages as images and allows pinning and annotating on them. Moreover, it comes with an uploaded library of systems for multimodal visual analysis. However, given the differences between the two strands of multimodality, the one I am adopting in my research and the one on which the library of the program is based, I decided to



upload my own library of systems borrowed from Kress and Reading Images, which I summarize in Appendix 1, I first had to convert the scanned pages from pdf files back to images. Then I created three workbooks for each book edition, and uploaded the pages in the media bank of each workbook. Under each workbook, I created an analysis sheet for each page I wanted to analyze in the corpus. To initiate the analysis, I had to go through a wizard, making decisions around naming the analysis page, selecting a media (page from corpus), and choosing the system of analysis (either from library or the built-in library of the software). Despite the relative flexibility I encountered in using the software, compared to Nvivo, I decided against using it for the following reasons: first, the software could be more useful if I had used the built-in library, but to ensure consistency, I decided to use the systems as theorized in *Social Semiotic Multimodality* by Kress and Van Leeuwen (1996). Opting for uploading the systems as I have summarized them was original, yet tiresome and time-consuming for I had to write a summary for each concept to facilitate using the systems. This was done on top of the annotation that comes in a later step. Secondly, the software allowed limited options for exporting the result analysis; it did not allow for printing either the transcription or the systems, nor did it allow for copying or exporting to word file. The only exporting feature it permitted was exporting the annotations to an excel sheet, which was a messy product in that it required a lot of editing for it to be useful and presentable. Having spent a lot of time and effort trying to produce neat digitally produced transcripts, I decided to create my own template to carry out the transcription process manually.

There were a number of complexities that I had to overcome in creating a template for multimodal data. For instance, in creating the template, I had to decide whether to code for modes (e.g., layout, image, color, types, music, etc.) or for metafunctions of each mode or all modes i.e., what the modes do on the page (e.g., ideational, interpersonal, textual). Transcribing for metafunctions has been attempted in the analysis of images before (e.g., Baldry & Thinbault, 2006: 40). However, I judged transcribing for metafunctions to be done at a higher level than the transcribing for the modes, and may have overlooked the functions of modes such as typography and color.

Having decided on transcribing for modes rather than metafunctions, another issue arose around how to transcribe my selected modes in a template and whether I should create a separate transcript template for each mode. Transcriptions of verbal language deals with one mode of language; this is usually reflected in a template as a space devoted for prosodic features and annotation to be written next to the transcript. In my research, where I consider a multiplicity of linguistic modes, an analogous format would entail transcribing every mode I am considering in a template of its own. This option would yield numerous sheets of transcription for each page in my corpus, and consequently would raise serious issues of management of the transcripts and reading them. Aside from the issue of practicality, this practice is incompatible with the conceptualization of the text as multimodal, where modes do not communicate meaning in isolation but in relation to one another. Individual transcriptions for modes would obscure the view of how they are related on the page.

The alternative that I selected was to create a template that reflects analysis of all modes involved. Bezemer (2014) supports the view that data transcription needs to be multimodal itself, with template reflecting coding from all selected modes. Having decided on combining transcriptions of all modes on one page, I had to overcome a new complexity that arose from the nature of data and the selection of unit of analysis. Almost all of the templates for multimodal data transcription I have examined (e.g., Baldry & Thinbault, 2006; Norris 2002, 2004a, 2004b) deal with either a photograph, a page with a single photograph, or an individual or a series of screen shots of videos. In my study, however, the smallest unit of analysis I adopted was the page, and being a textbook page, it usually featured more than one image (page level analysis was used in other multimodal textbooks studies such as Van Leeuwen (1992) and Peled-Elhanan (2012). For a while, I considered dividing the page and zooming in on all the images within it, in a manner similar to the practice used in video transcription. However, this technique again ran against the holistic view of meaning that I wanted my template to emphasize. A more convenient way I used was to enumerate the images on the page and use their numbers to refer to them across the columns. I assigned numbers to the images according to their position on page, following the layout salience systems in social semiotic multimodality. Thus, I started numbering the images according to their positions; priority was given to the elements placed at

the top of the page over those at the bottom, and to those placed at the right over those placed at the left. Finally, to address the issue of multiplication of processes in images, I used vectors on images to indicate every time there was a process (e.g., action, reaction) taking place.

## **9.5. IMPLICATIONS FOR PRACTICE**

This thesis is about multimodality, localization and representation of identity; it therefore operates in the intersection between ELT and CDA. What practical implications this research might provide to ELT professionals is tied up with the general aims of CDA and their possible relevance to ELT.

Within CDA's interest in the power of discourse and the discourse of the powerful, the findings of this thesis encourage interpreting the processes of localization and the changes they incurred in the textbooks as acts of reproducing the discourse of the powerful in local communities and carrying out institutional sanction and appropriation of discourses. If we use the lens of power in a language learning classroom where these and similarly localized ELT textbooks are used, we can judge that teachers and students come at the extreme receiving end of the cycle of production. Decisions about the text, representations, and the discourses that mediate these representations do not reside within their agency.

Yet from the perspective of power, there is always room for resistance where one can speak of (teachers and/or students) evaluating then rejecting or accepting the imposed discourses in ELT materials (Canagarajah, 1999). This poses the question of how teachers can resist these powerful discourses in ELT textbooks. One takeaway from this research concerns the precedence of knowledge over action. It can be argued that teachers first need to have visual literacy skills to be able to read and interpret multimodal texts and understand the discourses that mediate their constructions. The analytic framework I have assembled in this thesis, if simplified, could potentially help teachers acquire that type of required knowledge and possibly convey it to their students in the classroom.

A second step for these teachers would therefore be teaching their students skills relating to the critical evaluation of images. One suggested technique inspired by the design of this thesis is to provide students with alternative sources of information alongside the designated textbooks. This allows them to challenge the construction of reality that the designated textbooks propagate by making available alternative constructions in different texts. A teacher, for instance, can bring to the classroom comparable multimodal representations from other global or localized editions. If, for any reasons this is not feasible, comparable texts entrenched in different discourses from other sources could carry out the same purpose.

As it was never the purpose of this thesis to investigate students' perceptions and appropriation of representational signifiers, I am unable to claim that it can speak directly to students. Instead, this thesis has wider implications for the consumers of multimodal representations in general and readers of ELT textbooks in particular. Acquiring a critical position by the reader first entails that the reader is aware of their positioning in the multimodal texts that they consume. The findings of my thesis suggest that this is achievable with some knowledge of the Interactive Structures of images.

The findings of this research are also relevant to anyone directly involved in the act of localizing cultural content in ELT textbooks such as textbook publishers and writers. Localization is now an area of specialized expertise that is increasingly needed in the production of print media products (e.g., textbooks and periodicals) as much as online products (e.g., websites, games and applications), products that are meant to expand beyond their local markets. The thesis makes a good case that localization is an artful skill that requires knowledge in product design as much as in content building. It also requires knowledge about the complexity of the discursive scene in local communities, the type of knowledge that could militate against reproducing cultural stereotypes or enacting shallow essentialist cultural perceptions. Localization for ELT textbooks in particular and educational artifacts in general can achieve better results when checked against pedagogical and reading theories as much as the original content presumably was. Indeed, the thesis recommends thinking of

the act of localization as being just as creative and demanding as creating the original material itself.

## **9.6. MEETING QUALITY CRITERIA IN QUALITATIVE RESEARCH**

Towards the end of this thesis, I find it appropriate to reflect on what constitutes quality in qualitative research. It is becoming widely accepted that classical quantitative criteria should not be used for quality assurance in qualitative research. Many proposals for alternative criteria have surfaced. One of the most comprehensive proposals is that of Bauer and Gaskell (2000). The two authors propose six “markers for confidence and relevance” to test the quality of good practice in qualitative research. These are: triangulation and reflexivity, transparency and procedural clarity, corpus construction, thick description, local surprise and communicative validation (in audience research). I will use this space to reflect upon the existence of the first four of these in my research.

### **9.6.1. Triangulation**

Triangulation, recast in my thesis as *wider perspective*, was incorporated as a step in the design of my research. The wider perspective stage was part of every findings chapter. It was constituted from new data from a single level textbook which were qualitatively analyzed to test the findings that had risen from the analysis and interpretation of focal cases. Indeed, this step tested more than just the findings. It also triangulated the methods as well by mixing broader qualitative analysis (of the new data) with multimodal and transitivity analyses (of focal cases). It also contributed to an assessment of validity of the sampling method by sourcing the cases from title and non-title pages alike.

### **9.6.2. Reflexivity**

Berger (2015) contends that to be reflexive is to turn “the researcher lens back onto oneself to recognize and take responsibility for one’s own situatedness within the research and the effect that it may have” (p. 220). Early in this thesis, I mentioned that the idea of this project was inspired by personal experience of teaching the localized

books in a Saudi university. Apart from the selection of the topic, I understand that other aspects of my identity such as being a female teacher researcher who aligns herself with critical views of education; a Saudi Arabian, who is literate in two languages and two cultures, like many young urban middle class Saudi citizens; and a former journalist with ongoing interest in the social, have impacted my world views and inevitably influenced my interpretations in this research. Always aware of this potential shortcoming of qualitative inquiry, I have grasped every opportunity to communicate my research and put it up for peer-review either in the form I regularly got in supervisors' feedback or the feedback I got in and around the talks I gave and the workshops I led while doing this research.

### 9.6.3. Transparency and procedural clarity

Bauer and Gaskell (2000) highlight the importance of “good documentation and clarity of procedures of data elicitation and data analysis” (p. 346). In my thesis, the fact that there are two chapters for description of methodology translates my intention to document my methods and every decision I made around their selection, appropriateness and implementation. This was initially prompted by the fact that I was working with relatively new tools within qualitative research (multimodality). Apart from the visual and linguistic grammars and their materialized values, I found little methodological description on qualitative multimodal analysis when I commenced this research. Thus, I had to document all the reasons I had and the steps I took to develop my own procedure for future reference. This resulted in detailed documentation of trials with computer-assisted and manual annotations among other things. While some of this detail had to be reduced in the final draft for space considerations, a considerable amount of this careful documentation was retained in the two methodology chapters (Chapter Four and Chapter Five).

### 9.6.4. Corpus construction

Writing against the rhetoric of representative sampling and sample size in qualitative inquiry, Bauer and Caskell suggest that “corpus construction” is a functional alternative tool. The two authors argue that the aims and the rationales of

representative sampling in quantitative inquiry and that of corpus construction in qualitative inquiry are different: “corpus construction helps typifying the unknown representations, while by contrast representative sampling describes the distribution of already known representations in society” (p. 33). In the phenomenon of localizing cultural content in ELT textbooks under investigation in this research, an area which almost no previous study to the best of my knowledge has attempted to address, the values of the phenomenon are unknown. Therefore, the rationale of *corpus construction* is more applicable in this situation. Indeed, my qualitative study sought to identify and typify the phenomenon. This endeavor is quite different from starting from known values and moving forward by describing a representative sampling of the already known values.

## **9.7. CONTRIBUTION AND FUTURE DIRECTIONS**

The application of multimodality (i.e., the use of several modes of communication for the delivery of information) has been attracting growing attention in the field of education in the last few years. Multimodal learning (Ngiam et al., 2011), multimodal literacy (Jewitt & Kress, 2003) and multimodal instruction (Gellevij, Van Der Meij, De Jong & Pieters, 2002) are new research trends in general education, concurrent with emerging calls for rethinking the role of multimodal resources in curriculum design (Albers, 2006; Fordham & Oakes, 2013; King & Fricker, 2007). The digital revolution may have stirred predictions of the elimination of hard-copy books, but evidence suggests that the hard-copy book remains the center of scholarship, although its shape is constantly changing. At the same time, modes other than writing are gaining a stronger foothold in the design of global artifacts (e.g., the global ELT textbook) and the manufacture of its discourse. This variety of modes is mobilized to deliver information and develop arguments and reasoning – both with and without words.

While this thesis situates itself in the context of ‘the multimodal turn in the research of literacy and discourse’ (McIlvenny & Noy, 2011: 149), it also contributes to the burgeoning interest in multimodal ELT research. However, a cursory survey of the literature shows that ELT research is still lagging behind mainstream education

research in this respect, and there is still great scope in ELT scholarship to emulate the efforts done in research within mainstream education. In this regard, publishing houses seem ahead of ELT research, already drawing on multimodal knowledge in designing their products.

This thesis therefore makes a pioneering contribution to the growing field of ELT textbook research (Rixon & Smith, 2012). It also contributes, more specifically, to ELT identity studies (Block, 2014) and multimodal critical discourse studies (Machin, 2013) by offering an approach to examining the multimodal construction of identity in educational artifacts with potential application in identity studies in print media beyond educational artifacts. The thesis also makes a contribution to global media discourse studies (Machin & Van Leeuwen, 2007) by problematizing global English language teaching materials, analyzing their ‘global’ discourses, and tracing the discursive changes embedded in the process of the localization of ELT textbooks. The thesis also contributes to the post-colonial debate over the local and reclaiming the local in ELT teaching and learning (Canagarajah, 2005) by providing empirical evidence of the kind of localizations performed by textbook producers. Future research could be conducted on sample localized editions from different contexts to explore how much the findings conform to or contradict those reached by this study.

In conclusion, the thesis contributes to the field of critical textbook studies (Apple & Christian-Smith, 1991) by illuminating the mechanism of enacting power relations in which students are implicated in relation to the people represented in textbooks. Future research could also be carried out to explore students’ actual readings and responses within these power relations. In this respect, the thesis positions itself as an investigation into the production side of the textbook product cycle. Any ‘critical’ study on the consumption side (i.e., the relations of students or teachers to textbooks as readers and consumers) would benefit from the insights generated by this research to inform their research questions, their research focus and/or their research design.



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## Appendix 1: My Notation Conventions

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- Layout:
  - Information value = IV
    - Horizontal polarization = HP
    - Vertical Polarization = VP
    - Centre/Margin = C/M
    - Triptych = TRI
  - Salience = SAL
  - Framing = FRA
  - Reading Path = RP
- Representational Structure
  - Narrative= N
    - Action Process = AP
    - Reactional Process = RP
      - Transactional Process = Trans
      - Non-Transactional Process = Non-Trans
    - Speech Process = SP
    - Mental Process = MP
    - Conversion Process = CP
    - Circumastance = CIR
  - Conceptual = Con
    - Classificatory = CL
    - Analytical = AN
    - Symbolical = SYM
- Interactive meaning structure
  - Gaze= gaze

- Shot=shot
  - Horizontal Angle = HA
  - Vertical Angle = VA
- Color
  - Value= val
  - Saturation = sat
  - Purity = pur
  - Temperature = temp
  - Transperacy = trans
  - Luminosity = lum
  - Lustre = lus
  - Modulation = mod
  - Differentiation = dif
- Typography
  - Weight = we
  - Expansion = ex
  - Slope = sl
  - Curative = cur
  - Connectivity = cont
  - Orientation = or
  - Regularity = reg
  - Non-discursive features = non-dis
-  Process in the image, indicate instigator and direction
-  Bidirectional arrow—interaction between interactors.



File Home Create External Data Analyze Query Explore Layout View

Go Refresh Open Properties Edit Paste Copy Cut Merge Format Paragraph Styles Editing Proofing

Workspace Item Clipboard

PDF Selection Text Region Select Find Replace Spelling

Reset Settings

Insert

ABC

Find

Replace

Delete

Nodes

Look for: Search in: Nodes Find Now Clear Advanced Find

Nodes

Name	Sources	References	Created On	Created By	Modified On	Modified By
Color	2	10	17/01/2015 20:20	SUHA	20/01/2015 08:29	SUHA
Image	0	0	17/01/2015 20:18	SUHA	17/01/2015 20:19	SUHA
Cartoon	0	0	18/01/2015 06:49	SUHA	18/01/2015 06:49	SUHA
Charts	0	0	18/01/2015 06:50	SUHA	18/01/2015 06:50	SUHA
Drawing	1	2	18/01/2015 06:49	SUHA	18/01/2015 06:55	SUHA
Photo	3	4	18/01/2015 06:49	SUHA	18/01/2015 08:15	SUHA
Text to Image Relation	0	0	20/01/2015 12:37	SUHA	20/01/2015 12:37	SUHA
Typography	0	0	17/01/2015 20:19	SUHA	17/01/2015 20:19	SUHA
alignment	0	0	18/01/2015 01:38	SUHA	18/01/2015 01:38	SUHA
Background Color	0	0	18/01/2015 01:39	SUHA	18/01/2015 01:39	SUHA
Bolding	0	0	18/01/2015 01:37	SUHA	18/01/2015 01:37	SUHA
Indentation	0	0	18/01/2015 01:38	SUHA	18/01/2015 01:38	SUHA
Line Spacing	0	0	18/01/2015 01:38	SUHA	18/01/2015 01:38	SUHA
Type Color	0	0	18/01/2015 01:37	SUHA	18/01/2015 01:37	SUHA
Type Face	0	0	18/01/2015 01:36	SUHA	18/01/2015 01:36	SUHA
Type Size	0	0	18/01/2015 01:37	SUHA	18/01/2015 01:37	SUHA
Word Spacing	0	0	18/01/2015 01:37	SUHA	18/01/2015 01:37	SUHA
Voice	3	6	17/01/2015 20:20	SUHA	20/01/2015 09:24	SUHA
Writing	0	0	17/01/2015 20:18	SUHA	17/01/2015 20:19	SUHA
Audio Transcript	0	0	17/01/2015 20:20	SUHA	17/01/2015 20:20	SUHA
Grammar Note	4	4	17/01/2015 20:26	SUHA	11/02/2015 10:39	SUHA
Image Caption	0	0	17/01/2015 20:27	SUHA	17/01/2015 20:27	SUHA
Prompt OR Question	4	6	17/01/2015 20:25	SUHA	11/02/2015 10:44	SUHA
Reading Passage	4	7	17/01/2015 20:27	SUHA	11/02/2015 10:43	SUHA
Reading passage title	3	5	17/01/2015 23:20	SUHA	17/01/2015 23:27	SUHA
Starter	4	4	17/01/2015 23:09	SUHA	11/02/2015 10:39	SUHA
Subtitle	4	5	17/01/2015 20:24	SUHA	11/02/2015 10:35	SUHA
Title	3	3	17/01/2015 20:23	SUHA	17/01/2015 20:39	SUHA
writer exercises	0	0	17/01/2015 20:28	SUHA	17/01/2015 20:28	SUHA

Sources

Nodes

Classifications

Collections

Queries

Reports

Models

Folders

SUHA 23 items

## Appendix 3: Annotation on Multimodal Image Software

Multimodal Analysis Image - Kress systems

File Edit Zoom Analysis Help

GL52 p52

Project Library Media Analysis

Overlays

Catalog Annotations Selected system choices

Horizontal Polarization New Ideal

Vertical Polarization Real

Layout

Gaze

Shot

Angle

Interactive Meanings

Action Process

Reactional Process

Speech Process and M

Conversion Process

Circumstances

Available system choices

Free ship

Non-Transactional

Real

Given

Re-acter

Setting

Phenomena

New

absence of gaze at the viewer

of matts, creating a caging  
ted at the back


GRAMMAR SPOT

- Find examples of the past of is and can in text 6.
- Complete the sentence with live in the correct form.  
Now she \_\_\_\_\_ alone, but when she was a  
child she \_\_\_\_\_ with her brother and sister
- Find the Past Simple of start, work, and create in text 8.  
How do we form the Past Simple of regular verbs

Unit 7 - Then and now

Grammar Reference

## Appendix 4: Multimodal transcription

Page: 52, Global Edition	Layout	Image Analysis		Color
		Representational Structure	Interactive Structure	
	<p>IV: VP: Ideal: title+ subtitle + starter. Real: Content. Real: HP: Given: Direction + Grammar Note. New: Present + Past Given: VP: Ideal: title+ subtitle+ reference to recorded speech + directions. Real: Grammar Note New: VP: Ideal: Past. Real: Present.</p>	<p>1. a. RP, trans. Reactor: man, phenomenon: Shirley? The action process of Shirley waving. b. AP: AP, non-trans? Action: waving, actor: Shirley c. RP, non-trans. Reactor: Shirley. Cir: men in black suits 2. AP: interactor1: adult male, interactor2: little Shirley Cir: means: hand of the man pointing to little Shirley. 3. a. RP, non-trans. Reactor: Little Shirley. b. mental process Cir: means. Finger of Shirley raised next to her eye.</p>	<p>1. gaze: absence Shot: medium to close. HA: oblique VA: eye-level. 2. gaze: absence Shot: close to medium HA: frontal? VA: eye-level 3. gaze: absence Shot: close HA: oblique VA: eye-level</p>	<p>1. diff Sat Lum? Mod  2. monochrome: white and black  Pastel peach color at background of paragraphs.</p>